THE NEW YORK DRAMATIC MIRROR.

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SUMMER SALAD.

An eighteen year old girl who was arrested in Baltimore, a week ago for wearing men's clothes, said that it was impossible for a young woman to make an honest living in petticoats. This explains the highly moral tone which pervades the ranks of burlesque.

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OLDBOY. "Where is that little Miss Mulligan that used to be in the chorus?"

YOUNGCHAP. "She's Spanish Dancer with a road company."

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RICHARD MANSFIELD will shortly blossom forth as a poet, so a Southern paper says, and it is already hinted in literary circles that he is the author of "Beautiful Snow."

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THE haughty sea serpent has hidden his head this season with great success; but a party of actors who went fishing off Sandy Hook the other day, report having seen a submarine monster with calcium light eyes and a tail made of pink programmes. They are better now.

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ANOTHER Baltimore beauty has taken up the "stogye" as a profession.

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THE Philadelphia *Inquirer* says that Marie Tempest does not believe in "kid-encased legs." And now a Southern paper wishes to know if the *Inquirer* believes in them.

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BEER is served at the Theodore Thomas concerts now being given in Chicago. The natives of that breezy town refuse to take high art in undiluted doses.

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MORRITT'S picture, "Love Locked Out," which made such a sensation at the British Royal Academy, this season, is being parodied by a New York artist, whose sketch depicts a disconsolate dude at a stage door.

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MAUDE GRANGER kissed a whole seminary of school girls in the West, last week, and the girls bore up nobly throughout the trying ordeal.

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BJINKS. "Who is that solemn-looking party in black talking to the old lady?"

BJONES. "That's the end-man of Blank's Minstrel company. But who is that gay young chap in flannels flirting with the girls?"

BJINKS. "That's the Reverend Mr. Goodboy, from New York."

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OSCAR WILDE says that when he plays Chopin on the piano he feels as though he had been crying over sins which he never committed.

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SIX cases of clothes have arrived for Sadie Martinot to wear in Doctor Bill. Since this item has been made known, great dissatisfaction is expressed among the front rowites and the first-nighters.

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THE California critics say that Barrymore in Captain Swift makes vice "too beautiful."

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A CONTEMPORARY alludes to a prominent young soubrette as "an Eastern actress of the chippie-get-your-hair-cut style."

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MADGE YORK, one of Fay Templeton's support, has been transferred from tights to skirts at the request of a young man to whom she recently became engaged.

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A DIME MUSEUM has made a tempting offer to De Leaville, Mrs. Frank Leslie's pursuer.

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KRehbiel, the musical critic, says: "When you go to the opera, be sure to take your ears with you." In talking to modern New York audiences he might well add—"and don't forget to leave your mouths at home."

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OTIS SKINNER denies all the sensational reports that have been current about him as regards hairbreadth escapes and enormous salary. He has had no escapes, he says, and never mentions the amount of the stipend he receives except to his nearest relatives. It is only when a man is young and good-looking that he can afford to deny such flattering reports as these.

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THERE is to be an epidemic of spiral Spanish dancing this Winter, but Carmencita will be first, last, and always in the hearts of the gilded youths of New York.

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SEIDL, the long haired, may come to Madison Square Garden and the Seidolaters will have an opportunity to observe how he looks against a background of ballet girls.

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MISS PORKPACKER, (of Cincinnati). "Ma, do you know that the 'Kreutzer Sonata' has been suppressed?"

MRS. P. "My goodness? They'll be shutting down on Gilmore and Annie Rooney next."

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WILTON LACKAYE has been making a name for himself in Sixth Avenue as an all-round fighter. Pugilism and the dramatic art are becoming sadly mixed of late.

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KENTUCKY towns do not take kindly to the tank drama. There is too much water about it.

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BROOKLYN'S New Park Theatre is being completed as if by magic, and a common expression in that town is to say "getting on like Sinn."

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JINKS.—"Have you seen Hoyt's last farce?"
BINKS.—"I hope so."

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THE CURTAIN WAITS.

The curtain waits, the lights low low
Have burst into a dazzling glow;
The music's hushed, and all is still
Except the quick, expectant thrill
That swags the list'ning house below.

From strands where Summer breezes blow,
We greet our players, belle and beau,
And while we cheer, the pause to fill,
The curtain waits!

Ah! many a night will come and go,
And bands will play the passing show,
And friends will praise and critics kill,
While Jack makes mimic love to Jill;
But yet, it is not time—and so
The curtain waits.

* * * *

A FEW definitions wafted from London:

Elocution.—A lost art, once practised upon the stage.

Eulogy.—A stone in which we inscribe our revised opinion of people after their death.

Eulogy.—A dramatic criticism which is accepted by the actor criticised.

Eul.—The most brilliant line in Henry James' "Tragic Muse."

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CARMENCITA is to have a rival in the person of a young Spanish danseuse called Otero. She is described as a woman of great physical beauty, the possessor of a lovely face and a magnificent bust. It is also alleged that she "carries herself with the bearing of a queen." We are not very familiar with the carriage of Queens in this country, but if nature has really been kind to Otero there will be no objection to her bearing herself in any manner she may think proper.

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AN advertising agent was recently arrested in Chicago for speculating in theatre orders and bill-board tickets. He had built up a large trade among the "dead head" fraternity who would rather spend the price of a theatre ticket two and three times in a roundabout manner than make the ignominious concession of paying for their seats at the box-office like ordinary members of the community.

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THE five-year-old actress, little Ray Scott, of The County Fair, is a child after Herr Seidl's own heart. At Manhattan Beach, recently, she was sitting on a bench with her parents facing the sea, when her attention was diverted from the roar of the breakers by the booming of Gilmore's band, whereat she cried: "Papa, what *is* that noise?"

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JUST as the epidemic of farce comedy is loosening its grip on American audiences, news reaches us, through the vehicle of a Philadelphia paper, that a well-known circus manager intends to produce his show this coming Fall an Winter in a series of spectacular plays. Think of dramatizing a circus!

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IN response to an invitation to attend a matinée performance of Judah at the Shaftesbury Theatre, of London, Mr. Willard claims to have received twelve hundred replies from English clergymen. In his little speech before the curtain he said only eight ministers refused to attend the performance, and that they had given their reasons so plainly that they could not be misunderstood. Bigotry appears to be on the decline on the old sod.

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OVERHEARD on the Rialto:

CHAUNCEY. You don't mean to tell me, dear boy, those are the self-same shoes you had on Pacific circuit! Why, they were worn out then!"

DAUNCEY (*on his uppers*). "Yes; and I'm wearing them out now."

* * * *

HARRY KENNEDY, the ventriloquist, is to present a court-room scene this season, in which he will be the presiding justice. The Brooklyn *Citizen* surmises that perhaps Kennedy will some day produce a three-act play with wooden figures and do all the talking himself.

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JOKES warmed over by Edward E. Kidder and served in One Error:

"What I dislike in Europe," says Packer of Chicago, "is the number of foreigners you meet."

"He loves you as much as he loves himself. That's as much as a man can."

"Love is a kind of mental measles. It sticks out all over you."

* * * *

A THEATRICAL MANAGER expresses the opinion that nowadays the people in the gallery applaud with the rest of the audience when a thing is good, and do not applaud when a thing is bad. This is certainly true so far as the goody-goody hero and the bad, bold villain are concerned.

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IT is rumored that a lot of society girls that have been rehearsing at the seashore this Summer have been engaged to appear in bathing suits in the ballet of a new comic opera. The manager thinks they will feel more at home than a professional *corps de ballet*.

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SINCE THE MIRROR told of J. W. Herbert's resemblance to Columbus, that comedian has had any number of applications for his photograph. It is rumored that he will pose for the picture of Christopher that is to decorate the drop-curtain of Mr. Hammerstein's new theatre.

* * * *

AN Italian ballet master, who cannot speak a word of English, is drilling a band of coryphées uptown. The girls insist on calling him Mac—a strange name for a son of sunny Italy, explicable only on the theory that it is short for macaroni.

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IT has been computed that of the entire human race 500,000,000 are well-clothed, that is, they wear garments of some kind; 250,000,000 habitually go naked, and 700,000,000 only cover part of the body. Who would have thought that the ballet costume was so prevalent?

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A NEW YORK manager called a recently imported English star "his peach crop," because she was such a perpetual failure.

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THERE was not one error made in selecting Miss Tanner's gowns for her new play.

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When we began serving this weekly Salad as a Summer course we told our readers that we would endeavor to make it crisp and palatable. If the many pleasant words it has elicited and the regularity with which it has been quoted by our esteemed contemporaries are trustworthy signs, we have succeeded. And now, as the time has come for the Salad to give place to more substantial fare, we reluctantly eschew the toothsome *mayonnaise* and the grateful condiments, with a cheery *au revoir* that points to their resumption when another leafy June rolls round.

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NEXT WEEK:

Brander Matthews on "The Theatrical Novel."

THE NEW YORK

DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.
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SUBSCRIPTION:

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London by our agents, the International News Company, Breams's Building, Chancery Lane; at Low's Exchange, 40 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris at the Grand Hotel Kiosque and at Brentano's, 17 Avenue de l'Opera.
The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscript.
Entered at the New York Post Office as Second Class Matter.

NEW YORK - - AUGUST 30, 1890

***The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—THE CADUCK, 8:15 P. M.
BROADWAY—HENRY HOLBACH, 8 P. M.
CASINO—MME. ANGOT, 8:15 P. M.
DALY'S THEATRE—THE TALE OF A COAT, 8:15 P. M.
FOURTEENTH ST. THEATRE—HENDRIK HUDSON, 8 P. M.
FIFTH AVENUE THEATRE—CORA TANNER, 8 P. M.
GRAND OPERA HOUSE—PRIVATE SECRETARY, 8 P. M.
H. R. JACOBS' THEATRE—THE PAYMASTER, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE, 8 P. M.
LYCEUM THEATRE—E. H. SOTHERN, 8:15 P. M.
MADISON SQUARE GARDEN AMPHITHEATRE—SPRINGS' ORCHESTRA AND BALLETS, 8 P. M.
MADISON SQUARE THEATRE—BEAU BRUMMEL, 8:30 P. M.
PEOPLE'S THEATRE—HERMANN, 8 P. M.
STAR THEATRE—THE BALLOON, 8:30 P. M.

A WORD IN SEASON.

NEXT week we will resume the series of dramatic essays that achieved such a brilliant success last season.

Expert and scholarly writers of renown will fill the first-page of THE MIRROR during the Fall and Winter with thoughtful and attractive articles on topics that possess a strong and timely interest for all actors, dramatists, managers, critics and playgoers who regard the theatre and its literature as worthy of serious and intelligent consideration.

Our essays will be literary, as befits the dignity of the art they serve; but they will neither be so profound nor so didactic as to repel the reader whose taste runs to the class of matter called "popular." They are designed to stimulate wider and deeper interest in the development of acting, playwriting and criticism in this country, and to reduce, in some degree, the force of the tidal wave of triviality and trash that is sweeping resistlessly over the American stage.

The class of actors that sneer at, or that are indifferent to the words of men who wish to attract attention to intellectual and practical methods of attaining the excellence they perhaps conspicuously lack, are fools whose pachydermatous ignorance is a sufficient proof of their utter unfitness for the profession to which they have attached themselves. It is not to such as these that scholars and critics appeal—it is to the men and women who acknowledge the difficulties besetting a dramatic career and who are willing and eager to learn enough of dramatic art to entitle them to be called artists.

These actors will find our essays both helpful and interesting. And so, also, will they be found by dramatists who are animated by worthy ambition; by managers who are able to perceive that pecuniary considerations are not the only considerations connected with their business; and by critics who possess a true conception of their duties and responsibilities and, like GÖETHE, cease not to cry, "More light!"

"The intelligent playgoer, of course, will find delight and satisfaction in the admirable papers we will present; for, strange to say, they seem always to be more deeply interested in stage literature than the majority of those whom it personally and particularly concerns.

We have increased our force of special contributors during the Summer interregnum by the addition of a number of celebrated writers. The new essays, we promise, will not fall below the standard of their predecessors.

THE PARTY-TICKET.

IN order to obtain an authoritative opinion as to the effect of the party-rate decision on the bill to amend the Interstate Commerce Act so as to specifically legalize that method of selling railway transportation, we addressed a letter of inquiry to the Hon. W. E. MASON, chairman of the Committee on Commerce of the House, who framed and introduced the measure in question. To this we have received the following reply:

HOUSE OF REPRESENTATIVES,
WASHINGTON, D. C., Aug. 22, 1890.

To the Editor of the Dramatic Mirror:

SIR.—You say you would like to know my opinion whether the recent opinion of Judge JACKSON, setting aside the previous decision of the Interstate Commerce Committee denying the right of railroads to sell party-tickets, will not render the pending bill unnecessary.

I have always had grave doubts whether the whole Interstate Commerce Law would not be declared void if it were to be put to a test in the Supreme Court of the United States.

When the representative of the Managers' Association first called on me in regard to the bill which I introduced, I gave it as my opinion that the roads had abundant power to sell party-rate tickets if they desired to do so, as I considered a commutation ticket to mean many rides for the one person, or to mean a ticket or tickets giving many persons one ride. I introduced the legislation and reported the bill, believing that it would simply remove an excuse which the companies were making in regard to the matter.

The decision of the court I believe to be sound, and it will be sustained by the Supreme Court. It will probably render the amendment unnecessary, if other roads will act upon the decision rendered.

I would like, however, to have the judgment of yourself and other friends of the profession in regard to the matter as I am anxious to carry out the wishes of the people interested in the legislation: namely, the managers and actors of this country. Any suggestions you have to make will be most thankfully received. Very sincerely yours,

W. E. MASON.

The constitutionality of the Interstate Act is a large question, which only the Supreme Court of the United States can determine; but, we may remark incidentally, that the unequivocal opinion of the Chairman of the House Committee on Commerce in this connection is peculiarly significant. We refer it, without further comment, to the railway companies for their consideration.

In behalf of the railway companies it must be said that in withholding party-rates they acted in conformity with the decree of the Interstate Commerce Commission. Until the appeal therefrom, taken to the United States Court by the Baltimore and Ohio Railroad, was decided, their hands were tied.

As Mr. MASON has done us the honor to ask our advice with reference to the bill to amend the Interstate Act which he recently introduced in the House, we give it without hesitation. We think that the bill should not be withdrawn, but that it should be left where it is until the next session of Congress, or until such time as the profession shall be able to judge how generally the railway companies are willing to avail themselves of the privilege granted by the recent decision of the court. If the railways do not adopt the party-ticket arrangement and give as their reason the pretext that its legality has not been sufficiently determined, since the matter is still open to review and reversal by the supreme judicial power of the nation, then it will be necessary to secure relief by the proposed Congressional amendment.

Of course some time will pass before the position of all the railways toward this question can be ascertained. But we are now of the opinion that they will not delay to extend the party-rate privilege to the traveling public. However, in our opinion, it will not be advisable to kill Mr. Mason's bill until a sufficient time has elapsed to make things secure.

It must be borne in mind that the favorable interpretation of the Interstate Law by the United States Court was not compulsory but simply permissive, and it remained to be seen how many of the railway corporations would immediately take advantage of the point that the Baltimore and Ohio company fought for and won.

The promptness with which the leading Eastern roads have embraced the opportunity of adopting the party-rate augurs well for its universal resumption.

A few days ago the Passenger Committee of the Trunk Line Association met in this city and decided to issue party-tickets for ten or more passengers at the rate of two cents a mile. As we stated in our last issue, the Pennsylvania Company, west of Pittsburg, now issues party-tickets for seven or more at the two-cent rate. These arrangements are calculated to give immediate benefit to the profession.

Managers will do well to remember that had not the Baltimore and Ohio Company courageously opposed the Interstate Commerce Commission's decision against party-tickets and taken the matter to a higher tribunal, where the decree was reversed, the enjoyment of special rates would have been denied to them indefinitely. To the Baltimore and Ohio Company, therefore, they owe a lasting debt of gratitude, which should find partial repayment in the form of liberal patronage.

THE SNEAK REPORTER.

EVIDENTLY the cap which DION BOUCICAULT has placed on a certain class of newspapers in this town fits too well.

They are highly indignant that the venturesome dramatist should have slandered the infallible sensational press by introducing a cheeky reporter in The Tale of a Coat, and they make reprisals in their customary and characteristic manner.

These thin-skinned publications—which, by the-bye, arrogate to themselves the right to expose, entrap, bruise and censure anybody or anything that happens to strike their vagrant fancy—are nightily aggrieved because Mr. BOUCICAULT has put one of their typical mainstays into his play, and they virtuously protest against the character as an insult and a libel on their craft.

Their denials of the truth of Mr. BOUCICAULT's reporter are futile. He thrives and makes himself felt in this community. He is proudly and frequently exploited with huge display headings in every one of the daily journals that pretends to scout the idea of his existence. It was in their columns that Mr. BOUCICAULT found him and acquired a knowledge of his habits.

Do we not know, all of us, the sneak reporter, described in the following words by the dramatist? "He relates the schemes and contrivances he employs to sneak into the privacy of our homes, and scarcely conceals the fact that when he fails to extract the news he is desirous to capture he manufactures a few spicy details. He relates and enjoys the rebuffs he constantly receives, taking a professional pride in being shouldered out of the hall door to obtain admission by the kitchen window."

If there is any fault to be found with Mr. BOUCICAULT on the score of the sneak reporter, it is that he did not bring out sufficiently the disgusting characteristics of the species. The type is underdrawn in the play. It could not have been exaggerated.

Another defect that we believe furnishes fair grounds for complaint is the dramatist's failure to make clear that the sneak reporter is merely the creature of the editor, prosecuting his offensive trade at the instigation of his employers, and securing reward and advancement in accordance with the extent of his departures from the methods of honorable and self-respecting journalists.

ONE propitious sign attends the opening of the season. Successes, both artistic and popular, are in the majority.

SURPRISE that the advertising agent of the Chicago Opera House bought property, built houses and drove a team of trotters, on a small salary, has ceased. The agent has been detected systematically selling billboard tickets and passes, arrested and locked up. The extent of his dishonest operations is not known, but he is believed to have made them extremely profitable. Managers in this city will do well to keep a close watch on billboard tickets and passes. The Sixth and Third Avenue theatre-ticket cellars are always plentifully supplied with admissions, seats and "complimentaries," which they sell at one-half the regular price.

ATTEMPTS were made last week by a theatrical advertising circular in this city to blackmail two managers. Neither Manager BARNES nor Manager MARKS feared the consequences of refusing to pay tribute to a worthless sheet, and the schemes failed.

PERSONAL.

PALMER.—A. M. Palmer has bought the pantomime play, The Prodigal Son, whose production in Paris was recently described by THE MIRROR.

WILSON.—Francis Wilson is being congratulated on his electric success and condoled with for his inability to arrange an extension of The Merry Monarch's reign beyond the original term of seven weeks.

TEMPLETON.—The attitude of certain dailies toward Fay Templeton looks like a deliberate and determined effort to punish her for the sensational press-work preliminaries of which it is known that she disapproved. But, all the same, fair-minded, unprejudiced critics have credited her with good work, and the public has voted her performance a success.

GRANGER.—Maude Granger's Northwestern tour is reported to be very successful. At Victoria her appearance in Inherited was regarded as an event, and the house was crowded. It is said that a metropolitan engagement is on the *tapis*.

PELL.—Arthur C. Pell, musical director of Rice's Evangeline, last season, sailed for Europe last Saturday on the *Ems*. He intends to spend the Winter at Leipsic.

AVERY.—Harriet Avery has been engaged by W. T. Carleton for the coming season of his opera company. Her successful appearance in The Brigands, at Buffalo, led Mr. Carleton to conclude the engagement.

GILBERT.—W. J. Gilbert's quarrel with Sir Arthur Sullivan has at last taken the form of legal hostilities. He has brought suit for an accounting against his erst-collaborator and D'Oyly Carte in London. The testimony in the case will settle all conflicting rumors as to the real reasons for the dissolution of the famous partnership.

HAPPY.—The general resumption of party-rates by the railways has made managers happy. The result will be seen in material increase of profits at the end of the season.

NILSSON.—Christine Nilsson, it is said, will be heard in this country again before long.

BOUCICAULT.—Dion Boucicault's suit for libel against the New York *Times* is set down for trial in October. It is believed that the damaging article which forms its basis was written by an outsider who trapped the *Times* into publishing it. The true inwardness of the matter will be thoroughly exposed on the trial and interesting developments may be expected.

FRENCH.—T. Henry French has bade Long Branch and Saratoga a regretful farewell and returned to town for good. He is devoting his attention almost exclusively to the new Garden theatre, which is progressing finely and will, he says, be ready to open with Dr. Bill on Sept. 15, as announced.

DAVENPORT.—Fanny Davenport is at Long Branch.

RISING.—Will S. Rising has signed with Lotta, and will not be seen in comic opera this season, although negotiations with Rudolph Aronson and J. C. Duff were pending when he closed.

FYNES.—J. Huckleberry Fynes has constituted himself the special advocate of Mrs. Carter. Manager Price is desirous that his star shall be judged on her merits as an actress, when the time comes. That is eminently proper, but consistency demands that she shall not be handicapped meantime by an apologist like this Beantown sneak.

COGHLAN.—Charles Coghlan has closed a special contract to support Mrs. Langtry in London during her production of Antony and Cleopatra next November.

MANOLA.—Oscillation is the motto of the average comic opera singer. Marion Manola has pendulated from Hopper to Duff. There is little dependence to be placed on the stability of these vocal fireflies.

CURIOUS.—Prince George of Wales has ordered newspaper cuttings concerning himself to be collected by a clipping agency in this city. George has the same species of vain curiosity that pervades certain musical and histrionic circles.

TEMPEST.—Marie Tempest will remain at Palmer's to the close of the Duff Opera company engagement. She is likely to make America her permanent field of operations in future. Why does she not organize a comic opera troupe of her own?

FETTER.—Selina Fetter has returned to the city after a delightful four weeks' yachting trip on the *Polly*, as the guest of Tom Arnold, rear commodore of the Atlantic Yacht Club. The cruise took in Newport, Bar Harbor, New Haven and most of the watering places along the coast. Miss Fetter is spending a week at Seabright prior to opening at Philadelphia with Edwin Arden in Raglan's Way.

CUDMORE.—Angela Cudmore, who was here last Winter with the Kendals, is shortly to be married to the Rev. E. S. Shatteworth, of Derbyshire, England. It is not often a churchman goes to the stage to find his mate, but it is well the fashion should begin. Then, perhaps, both callings would understand each other better.

THE USHER.

In Ushering
Mend him who can? The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

It appears to be necessary to inform a few benighted individuals that the dramatic criticisms published in this paper are written for the information and guidance of its readers generally.

They are not written to please or to displease managerial advertisers; they are not written to gratify or to exasperate the actors of whose performances they treat.

In other words, this is not an advertising circular. It is a journal of dramatic news and criticism.

✤

THE MIRROR'S criticisms are nothing if not honest. Its judgments are entirely free and independent, unfettered by any considerations, except the considerations of sincerity, impartiality, intelligence and experience.

The manager or the actor who imagines that the critical columns of this paper can be influenced one iota by patronage, great or small, of its advertising department, is laboring under a wild hallucination. He would do well to apply his money to some less futile object.

THE MIRROR prints criticisms for the benefit of its readers. THE MIRROR prints advertisements for the benefit of its advertisers.

That is the reason its criticisms possess weight and influence, and its advertisements fulfill their legitimate functions.

At this late day there would be no necessity of calling attention to these well-established facts, were it not that the certain few benighted individuals before referred to are incapable of correctly estimating the character of an honest journal, and their grave mistake—which now and then reveals itself—demands enlightenment.

✤

There are some professionals who appreciate criticism that is conscientious and candid, and who profit by its suggestions when they commend themselves by their soundness and truth.

These professionals are nearly always men of ability. It is only the man without ability who "knows it all," and rises superior to the trained judgment of the critic.

One of the most brilliant dramatists of our time—a man whose practical knowledge of the stage probably surpasses that of any other man living—does not consider his work infallible to criticism.

The day following the appearance of last week's MIRROR, which contained a critical review of one of his plays, I received a note from him in which he said:

"The remarks you made, pointing out the weaker parts of my play, opened my eyes to a shortcoming. I have called the piece for rehearsal this afternoon with the intention of remedying these matters."

These words, penned by a famous man, distinctly show the difference between the large-bore artist and the 22-calibre hack.

✤

One of the evening papers said on Saturday that Tony Pastor's contract with Jennie Hill calls for a weekly salary of $150.

Mr. Pastor informs me that the one hundred-and-fifty was all right, but the little sign at the beginning should have been £, not $.

Jennie Hill is a great card in the London music-hall world, and Mr. Pastor is confident that she will raise a ripple in New York.

✤

The stage has supplied more than its quota of sensations to the omnivorous daily press during the last week. The catalogue includes:

1. Premeditated murder of a young man by a jealous actor.
2. Suicide of a prominent theatre manager.
3. Savage fight between bartenders and well-known actors in a Sixth Avenue saloon.
4. Thrilling fall of a famous acrobat from the dome to the parquet of a big theatre.

The murder appears to have been cold-blooded and without one extenuating feature. The murderer deserves no sympathy from his fellow-professionals.

The suicide was undoubtedly the result of temporary aberration. No motive has been assigned to it.

The barroom fight was a disgraceful affair, which would not have occurred had the professional participants gone home to their beds at a decent hour instead of owling around the Sixth Avenue dives until daylight.

The accident was an unfortunate incident, but fortunately unattended with a fatal result. It suggests the advisability of using safety-nets large enough to insure safety in aërial gymnastic feats.

✤

The tendency nowadays is to simplify everything.

In conformity with the prevailing idea an enterprising local management has evolved the brilliant plan of sending a ready-made criticism of the current show with the press seats.

The notice is printed and bears the significant caption "Points." Examination of the points reveals that the unperformed performance falls nothing short of perfection.

The critics do not seem to appreciate this thoughtful greasing of their wheels. At all events they've not yet utilized the ready-made criticisms to any alarming extent.

✤

The Interstate Commerce Law was the same three years ago that it is to-day.

The Interstate Commerce Commission held that party-rates were unlawful, and no party-rates were made for three years. Now the United States court decides that the Interstate Commission was in error and party-rates are again permitted.

This is all very fine and very satisfactory in contemplating the present and the future. But how about the past?

If the Interstate Act had been correctly interpreted when it went into effect the dramatic profession would have been richer to-day by the one million-and-a-half of money which went to the railroad companies on an erroneous decision of the Commission.

The profession has no redress, but there is something radically wrong in our system of government when it takes three years and involves a huge loss to one class of citizens before the scope and meaning of the law are finally established.

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It is, of course, impossible to predicate an infallible prediction of the reception of a new play on the mere hearing of the manuscript, and for that reason a cautious man hesitates to catch premature chickens that may come home to roost some day.

But so far as it is possible to form an advance opinion respecting the probable fate of an unacted play, I am strongly inclined to believe that Oliver North has written a local melodrama that will become a favorite with the patrons of the popular theatres when it gets to the footlights.

Its name is Green Lights, suggested by the familiar lamps that burn at the entrance of our police stations.

It is not by any means an artistic work. But it has an interesting heart story, a thrilling detective element, plenty of well-drawn city types and a series of high-pressure situations and startling climaxes that are likely to prove very telling.

Green Lights is not so original in plot as in the treatment of the material used. It is an astonishingly clever work for a first attempt at playwriting, and Mr. North, unless I am greatly mistaken, will not have to wait long for a suitable offer of production.

WAITING FOR THE END.

Mrs. George S. Knight writes THE MIRROR that she has just had the first opportunity to see her afflicted husband since the closing of her season in Chicago.

"I think it is due to the committee in charge of his benefit fund that I should publicly state how my poor husband is," says Mrs. Knight. "For some time he has been a patient at the Burn Brae Institution, Clifton Heights, Delaware county, Pa., and here he has had every attention and comfort.

"The physicians tell me, however, that he can live but a short time; that his disease is general paralysis and a complete breakdown of the entire system. This, we think, is the result of overwork, anxiety and the future of his favorite play, Baron Rudolph.

"It is not true that George is insane. He has lost the power of speech and one side of his body is at times almost useless. His mental powers are nearly gone—at times he talks like a child. He fully realizes his sad state, and seems to be waiting with resignation for the end. There is no hope.

"My efforts last season were not successful. I was unfitted by trouble for work and my season proved disastrous. But it is my desire to provide alone for my husband and I shall make every effort to do so. When I am strong enough to resume my duties I shall take George with me, if the doctors will let me. If I am permitted to provide for him away from his present abode and watch over him till his death I shall feel content. I will not touch a dollar in the committee's hands—unless absolutely compelled to do so. I prefer that what there is left of it should be used to mark his grave when he is gone.

"The kindness of his professional friends has provided for his last few days on earth and I deeply feel our debt of gratitude, although George can never realize it himself.

"Another friend I have to thank is Dr. Garretson, who has done and is doing everything in his power, expecting nothing in return and receiving nothing, rewarded by the consciousness that he is doing much to alleviate the sufferings of a dying man."

THE WILY CANUCK.

Two prominent members of The Canuck cast will leave the company this week, and this in spite of the fact that the piece is to run only two weeks longer at the Bijou.

This curious move is explained by the fact that out-of-town managers don't want The Canuck unless they get the New York cast, so The Canuck will continue for another fortnight with a cheaper company.

That is why Wilton Lackaye and Alice Fischer will retire on Saturday night.

A PATERNAL TALK.

"Any news of Harrigan's Theatre, Mr. Hanley?" asked a MIRROR reporter yesterday of the genial manager.

"News? I should just think there was news! We are going to get our roof on next week, and I've a lot of work to do, what with preparing for the preliminary tour and superintending the progress of things here.

"I've better news than that. My hopeful, W. J. Hanley, has just arrived on the *Bourgogne* from France. He has been away for a nine weeks' tour on the continent, winding up in Toulouse where his grandmother, one of the celebrated Ravel family, still lives.

"He tells me that Jerome Ravel, the last of the famous brothers, died while he was there. Every old reader of THE MIRROR knows the Ravel Brothers—most famous specialty people of their time. Yes, he's had a nice trip. I'm not like most fathers. I like my children to enjoy themselves while I'm alive."

MR. TILLOTSON'S STAR.

Manager W. W. Tillotson was seen by a reporter the other day, when he spoke concerning the plans of his new star, Anna Boyd.

"I have perfect confidence in the result of this tour," said Mr. Tillotson. "Our dates are excellent and with some of the best theatres in the country. Miss Boyd will have a good company, for the nature of the play demands it. Overlook is not a one-part piece, but a combination of comedy and melodrama with four or five elaborate roles.

"Closely associated with her will be Harry Clifton, Daniel Daly, Marcus Moriarity, E. H. Stephens, Leona Fontambleau, A. Louis Foy, Edward C. McCullough, Charles B. Bryant, T. J. Goodwin and a leading man yet to be engaged.

"Miss Boyd's part is that of a girl who is jovial and heroic, according to the circumstances in which she is placed, the melodramatic and romantic alternating pretty evenly. David Belasco will superintend rehearsals. Oakley Selleck will act as business manager."

SHE TRIES IT AGAIN.

Loie Fuller, after her sad experience with a piratical version of Caprice in London last season, drifted into the music-halls for a time and made some success there.

It will be remembered by MIRROR readers that although Miss Fuller averred in a published letter that she "had no thought of playing the piece without authority," nevertheless she proceeded to do so with more equanimity than conscience.

Not satisfied with once appropriating this play unlawfully at the Globe Theatre, and bursting-up without paying the salaries of her company, Miss Fuller is now trying it on again. This time the Elephant and Castle, a cheap London theatre, is the scene of the depredation. She calls the piece A Girl of Girls, but except for the change of title and a wholesale butchery of the text, it is Caprice. If Miss Fuller returns to this country she will probably have an opportunity to explain her action in court.

Nothing has been heard, by the way, of the libel suit, brought against this paper by Miss Fuller ten months ago, for publishing the facts of the piracy. The conviction forces itself upon us that the beginning of the action partook of the nature of a desperate "bluff."

IT'S NOT DECIDED YET.

Manager T. Henry French is an interested daily observer of the work on the Garden Theatre, which will be ready to open on the appointed date. New Yorkers will find it a spacious, elegant and safe edifice that will add materially to the city's pride in its incomparable theatres.

A MIRROR reporter asked Mr. French on Monday whether any attraction had been decided on to follow Strauss and the ballet in the Amphitheatre.

"I have applications and proposals by the dozen," said he, "but nothing has been determined on yet. However, you may rest assured that when we do select the entertainment it will be one worthy of the Garden and of the metropolitan public."

GOSSIP OF THE TOWN.

IDA F. SOLLEE, who has been playing in the West with Rhea and The Great Metropolis company and Olive L. Oliver, who has won distinction on the Pacific coast for her work as Romeo and as Iago, arrived in this city from San Francisco last Friday.

EDWIN PARRISH, who has done some clever eccentric character and light comedy work with the Florences, Frank Mayo and other well-known companies, has returned from his Pennsylvania home.

THE Mantell company, which opens at Duluth, Minn., on Sept. 3, began rehearsals at the Fourteenth Street Theatre yesterday.

THE Aunt Jack company will open at Cohoes, N. Y., on Sept. 18, where it will play for a certainty of $500.

BEBE VIRING has returned to town after a year's engagement with the California Opera company. She claims that she was obliged to resort to legal measures to obtain her salary from Manager Ben Tuthill. Bad health has obliged her to abandon her contemplated starring tour in Will Rising's musical comedy.

THE Still Alarm is starting well. It is said to have opened in Chicago on Saturday night to $918, and played to $1,260 on Sunday evening.

MAY MONTFORD and Lizzie Conway are reported to have made quite a hit in their songs and dances with the McCarty's Mishaps company.

SEDLEY BROWN will have charge of the dramatic agency department of Frohman's Dramatic Exchange, which is to open in a few weeks.

C. B. CLINE has been engaged as business manager of Patti Rosa, who begins her season at Kansas City, Mo., on Sept. 8.

ANNIE PIXLEY will produce her new play Kate on the opening of her season at the Walnut Street Theatre, Philadelphia, on Sept. 15. Rehearsals begin next Saturday.

MARY E. HEISEY, Edwin Maynard, C. W. Macdonald, Mrs. Nelson Kneese, and Thora Odegard have been engaged for Josephine Cameron's company.

HANLON'S FANTASMA opened at the People's Theatre, Chicago, last week to the capacity of the house.

IT is said that arrangements are now being made by which Heinrich Conried will produce The Gypsy Baron in London with an American company.

THE first performance of Mr. Bingley's Théâtre-Libre will take place at the Berkeley Lyceum on Sept. 2, as announced. Stanislaus Stange's new play Aftermath will be presented. The cast includes Henry Winter, James Gordon Emmons, Shephard Barnes, Henry P. Godden, John Boyd, Philip Smith, Stanislaus Stange, Miss N. MacGarock, Marian Lilly, Lone Watts, Maxime Elliot Pearl Ballard.

REHEARSALS of Arcadia, Monte Cristo, Jr., and the new burlesque of Carmen, to be produced by Corinne, are now being held in Philadelphia under the direction of Max Freeman. The tour will cover forty-six weeks.

STEVE MALEY states that he will not be a member of The Rapid Transit company this season.

ADELE FROST'S manager says that she will play Lucille only in the best-class theatres this season.

SADIE DEAN played Madame Vanderberg—the leading part—in The Broom-maker last week at Tony Pastor's. Louise Reming's name appeared on the programmes opposite the part, and that was why a good performance was credited to the wrong actress in last week's MIRROR.

THE fortune of the soubrette is to get hold of a good song and to make a hit with it. THE MIRROR has received a copy of a new song entitled "The Little Widow," composed by Jessie Villars, the English favorite, and put to music by Waldtern Pegg. The words are funny and the air is lively. It is likely to prove a go.

THE window work for Josephine Cameron will consist of pastel portraits.

THE Hanlon-Volter and Martinetti company will go direct from New York on Oct. 5 to Chicago, and from there to San Francisco.

CISQUEVALLI, the equilibrist, who goes with the Howard Athenæum company this season, arrived from Europe last Saturday.

I. B. RICH, of Rich and Harris, reached here from Maine, where he has been spending part of the Summer, yesterday.

THE season of Captain George H. Hamilton's company opened a week ago Monday in Cleveland with Silver Bird the Dead Shot. The local papers speak of the attraction as being far above the average and of Daisy Beverley, the star of the company, as a clever and pretty actress. A floral ovation was made to the star, while Captain Hamilton received a gold-headed cane. It is this company that possesses the best quartette in the country. It is named after THE MIRROR.

AT THE THEATRES.

FIFTH AVENUE.—ONE ERROR.

An emotional play in four acts, by Edward E. Kidder.

Judith Orme.....Cora Tanner
Laura Penstone.....Minnie Dupree
Coraline Garnier.....Ada Dwyer
Alberta Packer.....Lulu Klein
Randolph Courtney.....Harold Russell
Hartley Graeme.....Myron Calice
Packer.....George R. Edeson
Archibald Penstone.....Harry Meredith
Karl Kreutzer.....Owen Westford

On Monday evening the Fifth Avenue Theatre, with its new coat on, and under new management, opened its doors to the public.

The changes wrought in the auditorium are startling. Manager H. C. Miner had evidently given the contractors *carte-blanche*, and they have gone to work regardless of expense. The magnificence is dazzling to the eye; the colors bewildering to the brain. The proscenium boxes, remodeled after the latest style, are lined with a delicate old rose plush. The proscenium arch, the balconies, and the walls and lobbies glitter and sparkle in greenish silver and gilt. An elaborate chandelier of gigantic proportions ornaments the centre of the ceiling; while all around, the most fantastically fashioned electric globes render the whole house lighter than day. It is all very gorgeous. The one welcome innovation is in the orchestra chairs, which are richly upholstered and decidedly comfortable. Maeder and Schaeffer are not to be congratulated on the two new curtains. They are simply hideous.

The new play that Mr. Kidder has written for Cora Tanner is not worthy of much notice. Its origin appears to be French, although its author does not admit that fact; at least, not on the programme.

The "error" referred to is committed by the intoxicated uncle of Judith Orme, who babbles to the villain that his niece is rich although she pleads poverty. His object in doing this, he explains, is to meet with disinterested love. From this a comedy of errors is born. Judith marries the wrong man, finds he is the villain, is about to be poisoned by her maid, when the villain conveniently swallows the poison. Of course the tangle is straightened out in the last act. A low comedy element is furnished by Packer and his daughter from Chicago, and the love-making by kittenish Minnie Dupree and Mr. Kreutzer (Sonata?).

It is to be regretted that Cora Tanner should have undertaken her present part. It is not worthy of the skill, the intelligence and the grace she displays in interpreting it. Her acting went far to redeem the inanity of the play. But even an accomplished actress like Miss Tanner is open to criticism. We would deprecate that superfluous, extravagant display of toilette. People go to the theatre to see good plays and good acting, not the latest creations of Worth and Felix. The artistic side of Miss Tanner's acting in the first act was completely marred, and all the probabilities violated by her wearing a $1,000 gown while making a pretence of poverty. The villain's stupidity in not seeing this was simply prodigious.

With the exception of Ada Dwyer, who displayed considerable emotional power as the French maid, and of Lulu Klein, who was vivacious and bright as the Chicago girl, the rest of the cast did not shine by its excellence. George R. Edeson was humorous as Packer, and Owen Westford was good as Kreutzer.

ACADEMY.—RICH AND HARRIS' NEW CO.

On Saturday evening the Hanlon-Volter and Martinetti English Pantomime and Novelty Organization opened its season at the Academy of Music. The house was crowded to the doors, and barring the regretable accident to one of the Hanlon Brothers, the evening was in every way a brilliant success.

The attraction organized by Messrs. Rich and Harris under the above clumsy name, is as good as anything of the same kind that has ever been seen in this country. All the specialty people are new to New York, and each individual performer seemed to vie with his colleagues in winning the rounds of applause that were most unstintingly bestowed by the enthusiastic audience.

The Montaigne troupe opened the evening's programme with their act entitled A Japanese Fair. The "troupe" consists of four pretty girls and three youths, besides a little mannikin who contributes a lot of infantile humor with delicious unconsciousness. The act concluded by a series of Japanese pictures, in which moved symmetrically a quantity of arms and legs to the accompaniment of a like number of Japanese tans. The Montaigne troupe was warmly applauded, and they deserved it. Another capital act was that of Stebb and Trepp, two humorists who kept the house in a constant roar of laughter. Their performance is something quite novel, and as good as it is new.

A song by Dora Emerson, a good soprano singer of pleasing presence, came next and was followed by one of the best features of the organization—the performance of the equilibrist, Rodo Leo Rapoldi. This is called the Sailor on Deck and consists in maintaining the equilibrium while scaling a movable and straight ladder placed upright on an ordinary table. After climbing up one side of the ladder, Rapoli halts at the top, salutes the audience with a flag at a height of thirty feet from the stage, and then proceeds to execute a cornet solo. He subsequently displayed equal skill in catching three lighted torches in all kinds of ways.

The Wortemberg family gave an indifferent acrobatic exhibition, and afterward, in their turn, came the Hulines, two remarkably clever musical "French" clowns. When the Hulines were at the Nouveau Cirque, in Paris several seasons ago, they called themselves "American." But after all what matters their nationality? The Hulines are really funny and have already had many imitators. They were the first to do this musical clowning—at least with any degree of success.

As to the Martinettis in their uproarous pantomime, A Terrible Night, they did much to dispel the gloom that settled over the theatre after Hanlon's unfortunate mishap. They, too, have played for a long time in Paris, at the Folies-Bergère we believe, and made as big a hit in the piece there as they are likely to here. Both individually and collectively the Martinettis are decidedly funny, and by their striking gift of pantomimic humor made more, perhaps, of the piece than it deserves from any intrinsic merit.

GRAND.—THE PRIVATE SECRETARY.

The Grand Opera House opened on Monday, and a large audience attended the revival of The Private Secretary, which was presented with a good cast.

The Reverend Robert Spaulding was most amusingly portrayed by R. J. Dustan. Henry Allen's interpretation of the irascible East Indian uncle was also an admirable effort. Frank Tannehill, Jr., played the part of the nephew, Douglas Cattermole, with spirit, refinement, and *bonhommie*. H. A. Morey was excellent as the imperious country squire, Mr. Marsland. Herbert Forster gave a sprightly personation of young Harry Marsland. Thomas A. Wise acted Gibson, the Bond Street tailor, vigorously, but with something of a burlesque exaggeration. Edward Morey was funny in the small part of the footman.

Maude Giroux as Edith and Nettie Ferrell as Eva were pleasantly vivacious and natural. Adele Clarke as the spiritualistic spinster in search of a medium was highly amusing. Kate Wilson made a good landlady. Kate Burlingame invested Mrs. Spaulding with something of the quaint and solemn air of the private secretary.

MADISON SQ. GARDEN.—STRAUSS ORCHESTRA.

The hundredth concert of the Strauss Orchestra, at the Madison Square Garden, on Monday evening, proved to be a creditable event so far as the size of the audience was concerned.

The vast auditorium was fairly well filled in every part, and the several numbers comprised in the programme for the evening were received in a manner that was highly flattering to the performers.

The special features of the occasion were the chorus of 120 voices drawn from the Austrian and German singing societies, and the first performance of the new ballet called "The Birth of the Waltz."

PEOPLE'S.—HERMINIE.

The People's Theatre was opened last Monday night by William Redmund and an excellent company in Herminie.

Mr. Redmund as Paul Durand and Beatrice Lieb as Herminie, won much applause for the rendition of their respective roles. Louis Bresu as Victor Durand was very good. E. L. Duane as Sergeant Pablo, a light comedy part, was quite funny. Louise Pearce made a decided hit in the role of Estelle Duval. The other members of the cast were acceptable.

WINDSOR.—THE BLUE AND THE GRAY.

The Windsor was crowded in every part last Monday evening. Shook and Collier's military drama, The Blue and the Gray, being the attraction. E. L. Snader and Lisle Leigh played the principal roles and were well received, while the rest of the company gave good support.

Next week Rose Osborn will be seen in a new play entitled Satan.

JACOBS' THEATRE.—THE PAYMASTER.

The Paymaster, Duncan B. Harrison's well known military drama, was the attraction offered at the Third Avenue Theatre on Monday night, and drew a large audience. Charles Chappelle as The Paymaster gave an effective rendition of the role, and was ably assisted by a generally competent cast. Daniel Kelly as Larry, an Irish serving man, was particularly good. Next week The Nelson World Combination, with trained birds, pigeons and dogs and a specialty company, will occupy the boards at this house.

AT OTHER HOUSES.

The Maister of Woodbarrow, which was announced for production at the Lyceum Theatre last (Tuesday) evening, will receive critical consideration in next week's Mirror.

Madame Angot, at the Casino, is enjoying its full share of public patronage.

Sol Smith Russell's artistic acting in Boucicault's new play, The Tale of a Coat, is a strong attraction at Daly's Theatre.

Fay Templeton will continue to appear in Hendrik Hudson at the Fourteenth Street Theatre until Saturday night. Next Monday Clevelaand's Consolidated Minstrels commence an engagement at this house.

Beau Brummel continues to crowd the Madison Square Theatre at every performance.

Francis Wilson has made a hit in The Merry Monarch, and the box-office at the Broadway Theatre is consequently in a most prosperous condition.

The engagement of the International Vaudevilles at the Union Square Theatre will terminate a week from Saturday night.

This is the last week of The Canuck at the Bijou.

The Balloon, at the Star, will be followed on Sept. 8 by William H. Crane in The Senator.

La Cachucha and El Deténera, the new dances introduced by Carmencita at Koster and Bial's Concert Hall, on Monday night, took the large audience by storm, and the dancer was obliged to respond to numerous encores.

The inimitable Frank Bush, assisted by a lot of clever people, attracted a good-sized audience to Tony Pastor's Theatre last Monday evening.

GLEANINGS.

Ida Mawsey has been seven seasons with Pantasma.

Percy West, who was last season with The Charity Ball, plays the part of Culver, in The Wife, this season.

Frollett Paget sailed for England by the *Servia* on Saturday last.

Louis Massen and Marie Burroughs will create the leading roles in the production of Nero at Niblo's Garden this Fall.

There was a slight fire in the Academy of Music on Monday last, due to the explosion of a gas-meter, but the damage was trifling.

George L. Harrison will be business manager for Oliver Byron this season, Phil W. Schuyler going in advance.

Sam Reed and wife (Marie Bockell) left this city yesterday (Tuesday) for California to begin their engagement with the U. S. Mail company.

Over $100 was netted for the *World's* Sick Baby Fund by the entertainment given at the Hamilton House, Stamford, Conn., last Saturday.

T. R. Edwards, of Samuel French and Sons, will spend his two weeks' vacation at Schroon Lake in the Adirondacks.

Henry C. DeMille and David Belasco completed on Monday last their new play for Charles Frohman.

A. M. Palmer will embark for this country from England on the *Etruria* next Saturday.

The general offices of William Gilmore's enterprises will hereafter be in this city, where elegant offices have been fitted up in the Madison Square Bank building.

Negotiations are pending for Marguerite St. John's early appearance in this city.

Madame Janauschek will be seen in a new play this season. It is in five acts and is entitled Essex, being a translation of Graf Essex, by Dr. Henrich Laube. The role of Elizabeth, in which Madame Janauschek will appear, is said to give her abundant opportunity for the display of her dramatic powers.

J. H. Sinclair is spending his vacation at Hamilton, Canada.

Manager M. H. Hudson, of Kansas City, while standing in front of a drug store in Salem, Ohio, last Monday, met with a painful accident. A bottle containing nitric acid and other chemicals exploded, striking him, and burning his face and eyes. He will be confined to his room for some time.

W. T. Carleton's Opera company closed a seven weeks' engagement at the Star Theatre, Buffalo, last Saturday night. All of the Buffalo papers spoke in the highest praise of the organizaton and considered its long engagement the most successful in the history of Buffalo amusements.

Beatrice Tait has been engaged for the Lights of London company.

The new Opera House at Mamaroneck, N. Y., was opened last night (Tuesday) with a production of Hazel Kirke.

Harry Gazzewall left town on Saturday for New Orleans and Texas to begin his season's work.

Sheridan Block has returned to this city from the Thousand Islands, where he has been fishing and boating. He has been re-engaged for his successful role of Danella in Mr. Barnes of New York.

James W. Owens, who has done some decidedly good work as advance agent and manager with such companies as Hallen and Hart and other organizations, has been thrown out by the canceling of the Kate Castleton company's tour, and is at liberty.

The Jefferson and Taylor Hands Across the Sea company, opens at the Grand Opera House in this city on Sept. 15.

Rachel Sterling (Mrs. A. H. Varley), has been engaged for Dearest in Fauntleroy.

Minnie Williams has changed her mind about going to England. She has accepted the soubrette rôle in Verner's Shamus O'Brien.

Richard Warner, of the well-known firm of Warner and Parini, dramatic and vaudeville agents of London, has arrived in New York and makes his headquarters at the Union Square Hotel.

H. S. Taylor has Lester Wallack's play of of Rosedale for sale.

Theresa Vaughn claims to be in receipt of a flattering offer by cable from R. D'Oyly Carte to appear in the role of Tessa in the Gondoliers at the Savoy Theatre, London.

The musical quality of the entertainment which Henshaw and Ten Broeck present in The Nabobs is said to be of a superior quality.

NEW YORK THEATRES.

H. C. MINER'S FIFTH AVE. THEATRE
REMODELED AND NEW THROUGHOUT.
REGULAR SEASON NOW OPEN.
MATINEES WEDNESDAY AND SATURDAY.
With the engagement of the YOUNG AMERICAN STAR,
CORA TANNER
Under the management of Colonel WILLIAM R. SINN,
in a NEW AND ORIGINAL PLAY in four acts,
written expres ly for her by
Mr. EDWARD E. KIDDER, entitled
ONE ERROR
PRESENTED WITH A GREAT COMPANY,
SPLENDID SCENERY,
SUPERB PARISIAN COSTUMES.
MONDAY, SEPT. 1, Extra Matinee Labor Day.

CASINO.
RUDOLPH ARONSON, - - - Manager
Doors open at 8. Matinee Saturday at 2.
Admission 50 cents. Seats reserved two weeks in advance.
LECOCQ'S CHARMING COMIC OPERA,
MME. ANGOT.

BROADWAY THEATRE.
Corner 41st Street.
MANAGER, - - - - - MR. FRANK W. SANGER.
Doors open at 8 - - - - - Saturday Matinee at 2.
FRANCIS WILSON AND COMPANY,
in the new Comic Opera,
THE MERRY MONARCH.

DALY'S THEATRE.
Broadway and 30th St.
PRELIMINARY SEASON.
Large audiences fill this theatre nightly.
Every evening at 8:15 Matinee Saturday at 2.
Mr. SOL. SMITH RUSSELL,
in Mr. Dion Boucicault's
successful new play,
THE TALE OF A COAT.
A drama of American life and character.

MADISON SQUARE THEATRE.
MR. A. M. PALMER, - - Sole Manager
MR. RICHARD MANSFIELD
in his wonderful impersonation of
BEAU BRUMMEL.
75th to 100th performance.
A. F. HARTZ, Manager.

LYCEUM THEATRE.
DANIEL FROHMAN, - - Manager.
E. H. SOTHERN
E. H. SOTHERN
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E. H. SOTHERN
In the new play by Jerome K. Jerome,
THE MAISTER OF WOODBARROW
THE MAISTER OF WOODBARROW
THE MAISTER OF WOODBARROW.

H. R. JACOBS' THEATRE.
The Popular Theatre of New York.
Matinees—TUESDAY AND SATURDAY ONLY.
Playing First-class Attractions only.
Prices, 25c. to $1.50.
This Week, THE PAYMASTER.
Next week—NELSON'S GREAT WORLD COMB.

GRAND OPERA HOUSE.
Reserved Seats—Orchestra Circle and Balcony—50c.
WILLIAM GILLETTE'S
PRIVATE SECRETARY.
Wednesday and Saturday Matinee.
Next week—BOBBY GAYLOR, AN IRISH ARAB.

AMERICAN THEATRE LIBRE.
Founded by WARDE BINGLEY
Initial performance TUESDAY EVENING, SEPT. 2, 1890
AFTERMATH,
By Dr. JACOB HARTMANN
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STANISLAUS STANGE,
AT THE BERKELEY LYCEUM,
WEST FORTY-FOURTH ST. NEAR FIFTH AVE.
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MATINEES—MONDAY, WEDNESDAY, SATURDAY.
CARMENCITA.
The Herbert Brothers, Lawlor and Thurston, Sabbo, the burlesque La Fille de Madame Angot, and a Grand Gilbert and Sullivan Medley.

MADISON SQUARE GARDEN
AMPHITHEATRE.
S. FRENCH & SON - - - General Managers.
Every Evening at 8. Second Concert Sunday Evening.
STRAUSS.
and his famous Vienna Imperial Court Orchestra and Two Grand Ballets. Prices 50c. to $2.

MRS. KIMBALL NAILS A LIE.

One of the paid-puff circulars, mailed to out-of-town newspapers from this city, contained the following paragraph last week:

In the inmost circle of dramatic gossip it is whispered that Corinne is not Corinne at all, but that the Simon-pure, original Corinne died five years ago from doses of brandy to keep her the diminutive creature she was, and that the present Corinne is another Corinne altogether.

This piece of gossip is not new, although it has but just found its way into print. Several months ago the story was related to THE MIRROR, and a well-known business manager was given as authority for it. Not only was it said then that the present Corinne is a substitution for the original child actress, but it was stated further that the new Corinne is a mulattress.

Considering the story merely as one of the idle rumors that professional busybodies invent for amusement during the silly season, THE MIRROR passed it unnoticed. As it is now being circulated systematically, however, its truth or falsity becomes a matter of public consequence.

On Saturday the details of the report were forwarded to Mrs. Jennie Kimball, Corinne's manager, with the request that she should either confirm or dispose of it. To this Mrs. Kimball replied from Philadelphia on Monday, as follows:

I thank THE MIRROR, first of all, for obtaining my statement before giving credence to such a malicious libel on my child.

The story is preposterous. It is without a scintilla of foundation in truth, and was invented, no doubt, by some one who seeks in this cowardly manner to injure an artist who has become popular and prominent by force of her natural ability and my care and energy.

From what source and through what agency this absurd story has started I cannot conceive. I can only say that it is a malicious falsehood, and I can furnish ample evidence to substantiate my assertion.

Corinne is the original and only Corinne. She was born in Boston on December 25, 1873. She is the same child who was arrested in New York by the S. P. C. C., where trial was held in 1881. This is a correct statement, and I am prepared to produce the certificate of her birth.

I respectfully refer you to Mr. Abe Hummel, who was my counsel at the trial; Judge Donohue, who presided on the bench, and ex-Mayor Grace. They can all give positive information regarding these facts. There are also a number of people in this city who can and will make affidavit that the present is the original and only Corinne. Members of my present company have known her from her birth to the present time, and they will verify the statements I make. They were at the trial, and performed with Corinne in New York after the decision in my favor.

I thank you again for your consideration. I hope that this great injustice will be righted and the originators branded for the malicious libelers that they are.

We have also received communications corroborating Mrs. Kimball's statements from George Towle, musical director of The Nabobs, and Tony Williams, the actor. Mr. Towle says:

I was Mrs. Kimball's musical director during the seasons of 1880-81-82, and naturally knew Corinne well. I have been with Mrs. Kimball's company two seasons since that time, closing with her last May, and I can say to a certainty that the Corinne of ten years ago and the Corinne of to-day are the same. Reports to the contrary are untrue and malicious.

Tony Williams' statement is substantially as follows:

I don't speak from hearsay, but from actual knowledge of the facts. I have known Corinne since she was three years old, and I have been in her support at different times since. I was a member of the company at the time she was taken off the stage in New York city by the S. P. C. C. I assisted in taking the child to Jersey City in company with others, including Mrs. Whitenech (now dead). We did this to outwit the authorities and restore the child to her mother. I was also present in the court-room during the trial, when Judge Donahue decided the case in favor of Mrs. Kimball. And I can solemnly swear that the present Corinne is the same. I was also in the company when she played The Magic Slipper at the Bijou Theatre, in New York, one week after the trial.

Unless the inventor and circular of this sensational yarn makes himself known and attempts to disprove the assertions of Mrs. Kimball and Corinne's associates, the whole matter can be relegated to the obscurity of a baseless slander.

OBITUARY.

Maurice Heppard, last season stage manager for Joseph Murphy, died last week in Philadelphia. He was young and had given excellent promise as an actor.

Edith Wilber, daughter of Mr. and Mrs. Wilber, died suddenly of diphtheria at Denver, Col., on the 13th inst. She was a promising little actress only thirteen years of age, and made her first appearance when but eight. Last season she played Pigeonette in Three Wives to One Husband in the Milt G. Barlow company, which was managed by her father.

J. McCulloch Ross, the well-known English actor died of jaundice in this city at St. Luke's Hospital on last Thursday, and was buried on Saturday in the Actors' Fund plot at Evergreens Cemetery. Mr. Ross made his first success in this country as the Spider in The Silver King. He was about thirty years of age and unmarried.

Marius De Lazare, a young journalist who was known a few years ago as an adapter and translator of French plays and burlesques, died of gastritis last week in the Catskills. He was twenty-four years of age, and leaves a wife.

THE NEW YORK ELKS RETALIATE.

The proposed amendments to the Elks' constitution have been adopted by the Grand Lodge of New York.

No lodge may hereafter be formed in a non-theatrical centre, and to institute lodges seven members must apply, of whom three must be professionals. Hereafter the Order will be cosmopolitan.

The trustees will take legal steps to condemn lodges not loyal to the legal Grand Lodge, and to prevent the use of the name of Elks by such lodges.

Individual members of the disloyal lodges will be received into the jurisdiction of the Grand Lodge until Dec. 31.

WILLIAM HANLON'S ACCIDENT.

A reporter for this paper who saw the fall of William Hanlon from the dome of the Academy on Monday night, saw Manager Gilmore immediately after the accident and asked him what caused it.

"I'm sure I don't know," replied Mr. Gilmore. "These men have been performing for over twenty-five years and this is their first accident. But Hanlon is not seriously hurt."

"Who was responsible for the careless fixing of the apparatus?"

"The Hanlons, if any one. We never touch their trapezes; they wouldn't trust us. Only yesterday afternoon Hanlon was here, rehearsing. He was doing precisely the same thing that caused his fall to-night, and everything seemed all right then. But I suppose one of the wire cables was weak and he didn't know it."

The principle cause of the accident was, of course, the breaking of the trapeze, but if a net is spread underneath to guard against such possibilities why did it fail on this occasion? Because the safety net used by the Hanlon brothers is such only in name. It complies with the letter of the law, not with its spirit. When it is remembered that Hanlon fell in the middle aisle of the Academy it will be seen how little of the auditorium could have been covered and how narrow the net was.

A MIRROR reporter was told by Manager Harris yesterday that the injured gymnast is comfortable at the hospital, and suffering only from a contusion of both feet and a scalp wound about two-and-a-half-inches long. His skull was not fractured. There was not even a sprain in any part of his body. The other brothers resumed their act Monday night, and if no internal injuries make themselves known, William will be at work next week.

MIXED, AS USUAL.

Contrary to what has been stated by several papers, and particularly by the unreliable *Sun*, this is not the first visit of the Hanlon-Volters to this country. Robert and William were two of the famous Hanlon Brothers who were here in 1870.

The *Sun* likewise stated that these men were not the original Hanlons, but had acquired the right to use the name.

This is not true. The men that the unreliable *Sun* referred to belong to a different organization altogether and, indeed, spell their name differently. They are the Voltas. The real Hanlons are the Volters.

THE USUAL CLAIM.

Directly a play becomes a success there is usually some dispute as to its authorship. This time it is Eugenie Le Tour which is claimed to be a piracy of a play which is the property of a Miss Doyle. The claim was made through Charles L. Howard on her behalf.

Messrs. Adams and Grandin, the managers of Eva Mountford, immediately put the matter in the hands of Howe and Hummel, and they have written Mr. Howard that they are ready to admit service directly Miss Doyle sees fit to commence proceedings—in other words that Miss Doyle has not a legal leg to stand upon.

Eugenie Le Tour, it appears, is a translation of a French play produced in Paris as far back as 1843. The piracy from Miss Doyle, therefore, is hardly probable.

McVICKER'S THEATRE BURNED.

McVicker's Theatre, Chicago, was totally destroyed by fire early yesterday morning.

McVicker's Theatre is the oldest theatre in Chicago and one of the best known in the country. A considerable sum of money had recently been spent in redecorating the interior. A number of important attractions, including Sarah Bernhardt and Jefferson and Florence, were booked for this season, and the loss from the business standpoint can hardly be estimated.

The Shenandoah company, which had been playing at the house for some time, lost all their wardrobe and most of their scenic property. The Shenandoah Valley scene has gone, together with a number of new drops. The company had given ninety-nine performances; the hundredth was to have taken place on the date the house was destroyed.

Later investigation proved that the fire started in the basement of a neighboring saloon, and smouldered among piles of straw and liquors for an hour before it was discovered. The loss to Manager McVicker is estimated at not less than $125,000.

A Pretty Woman's Triumph.

EVA MOUNTFORD.

Exquisite, tender and beautiful face,
Vision of love-ineas, acme of grace!
A queen of the stage and a mistress of art,
Making a hit in each difficult part.
Outstripping all in dramatic success—
Unstintingly praised by the people and press.
No effort she spares to entrance and delight
The people who witness her acting each night.
Fair, graceful and winning, she casts quite a spell
O'er men who have seen her, and women as well.
Rare talents are hers, and she's now all the rage,
Divine Eva Mountford, the queen of the stage!

J. W. MORAN.

In this busiest week of the new theatrical season, the element of success in the fresh enterprises has manifestly not predominated. There has been an absolute Broadway triumph for Francis Wilson and his new opera, and in the Bowery a large share of favor has been won by a worthy, modest, and comparatively unknown actress, Eva Mountford. The play in which Eva Mountford has appeared at the People's is called "Eugenie Le Tour' and it seems to be a literal traslation of an old work by that prolific and very skillful French dramatist, Frederic Soulié, who has been copiously borrowed from by both English and American dramatists considerably less honest than Miss Mountford. The play follows the tribulations of a young girl who is unjustly accused of poisoning her supposed aunt, in order to gain possession of that relative's enormous wealth. The real villain is the girl's foster-father, and the victim turns out to be the heroine's mother. This conventional story is worked out with a degree of cleverness, if not originality, and the human interest in the play is strong enough to please any audience. Miss Mountford is a graceful, slender brunette, with an uncommonly pretty face and a pleasing though not powerful voice. Her training has been judicious, and she has acquired nearly all the easy manners and confidence of the star actress. She commanded the applause of her audience, and was frequently called before the curtain. A successful début like this does not often occur in a Bowery theatre.—*N. Y. Sun, Aug. 21.*

Miss Eva Mountford, who is responsible for this production, is a young woman of remarkably fine personal appearance and an unusual amount of dramatic intensity. She is not unknown to New Yorkers, having appeared here with entire success in a revival of "The Octoroon" and having made a most favorable impression in "The Martyr." It is understood that this drama of "Eugenie Le Tour" is her own work in great part, and that she is her own manager as well as playwright. She won the sympathy of a very large and susceptible audience last night at the opening for the season of Mr. Miner's ever-popular house, and she did this not alone by her personal appearance and a distinct effect of wardrobe, but by a strong emotional fervor and a keen dramatic sense. Miss Mountford has selected a competent working company, and for a first performance the entertainment was notably good.—*N. Y. World, Tuesday, Aug. 19.*

If Miss Mountford selected this French adaptation with the far-sighted idea of bringing out her talents, as no doubt she did, her ambition has been gratifyingly achieved.

Her acting of Eugenie Le Tour was of that careful type which is not always religiously adhered to by an actress who ventures into the uncertain field of emotional drama. Her poses were graceful and her voice at all times pleasing and in sympathetic accord with her lines.—*N. Y. Press, Aug. 19.*

It is seldom that it falls to the good lot of a dramatic editor to score a complete and positive success for both star and play at the same time. This was the case on Monday evening at the People's Theatre, where Miss Eva Mountford came before the New York public as a star in a new play. The vehicle in which Miss Mountford exploited is called "Eugenie Le Tour." It is one of the most intensely interesting dramas that have been culled from our French brethren. It lacks comedy, but so strong was the interest that its absence was not noticed. The scene of the fourth act between Pierre Le Tour, De Franco, De Treville and Bazinne is not equaled by the famous scene in "Diplomacy" nor that of "The Legion of Honor" in strength. Miss Mountford is young, beautiful, has a fine figure, goodly presence and thorough and entire mastery of herself—repose, grace and all that makes a woman charming. Her voice is deep, clear and sympathetic, and she uses it as only one who has learned the art of acting can. In all the varying modes of the role she is master, and won her audience by the naturalness, quiet force and womanliness which she threw into the assumption. While the play made a success, Miss Mountford scored a big hit in the title role. Miss Wealthy Allyn proved again that she is a thorough artist by her work.—*N. Y. Daily News, Aug. 20.*

The play is strong, exciting in interest and well balanced, and is likely to prove successful. Eva Mountford, whose pleasing appearance and emotional manner well fitted her for the part of Eugenie, filled it with ability, and was called before the curtain after each act.—*Dramatic Mirror, Aug. 27.*

LONDON NEWS AND GOSSIP.

London, Aug. 14, 1890.

The London theatrical season is fast approaching its end, and hardworked noticers of plays are now making holiday either by or on the briny ocean, or in going round to see certain shows that remain—relieved in mind (sometimes) to think that they need not write anything about them.

The Court, the Vaudeville, the Haymarket, the Lyric, the Prince of Wales', Drury Lane and other places have their shutters up, and next Saturday the Dalys will close their London season, and the Lyceum will shut until Irving and Co. return in September with the much-boomed new version of The Bride of Lammermoor.

The Prince of Wales will reopen on the 25th with Captain Thérèse, a new comic (I beg pardon, "light") opera by Planquette, with book adapted by Burnand of London, from Bison of Paris. In this piece Miss Attalie Claire (contralto), of America, will play the name part.

The Lyric will reopen next month with a version of La Cigale et la Fourmi, an opera you know something about on your side. In this will appear your Miss Geraldine Ulmar, Lionel Brough, E. W. Gorden and other well-known folk. For one of the principal parts Manager Horace Sedger has engaged (from the original cast in Paris) an Ass! As if there were not enough asses acting in London as it is! But let that pass.

* * *

The Dalys have been mostly unsuccessful in their selection of new plays this time, although their clever principals have caught on even more than of yore.

Their last new venture, The Great Unknown, proved very unattractive to our insular tastes, and even in the best passages so strongly resembling the chief episodes in Casting the Boomerang, A Night Off, etc., as to savor little of novelty.

Without doubt the strongest card Augustin has played here this time has been his really splendid production of As You Like It. We have seldom seen the beautiful old pastoral more handsomely staged, while the Rosalind of Ada Rehan (whatever you Americans think of it) appeared to most people here one of the most delightfully droll, and womanly withal, representations of the part ever seen on our stage of late years.

Anyhow, Ada caught on tremendously. So did John Drew as Orlando. But James Lewis' Touchstone was far from being what we expected of that merry mime.

There was a partial arrangement for Daly and Co. to go to the Haymarket next year, but this, I am informed, is now "off," and so the company will return to the Lyceum.

* * *

The English Rose, Sims and Buchanan's new Irish drama at the Adelphi, is going with a bang, and the numerous stirring and pathetic selections and lively lines all tell.

Leonard Boyne's daring horse-riding act electrifies the house. But Boyne, you know, is a practised horseman. In fact, he rides better than he sometimes acts. Of late, however, he has improved a lot, especially as the heroic Harry O'Mailley, in the piece in question.

From previous experience of Boyne, I was prepared to presently find little "accident" pars. cropping up. One has arrived already and has been duly printed in many papers, all of which doubtless soothed the ingenious Leonard's wounds—if any.

Olga Brandon, too, who lately left off fasting in Judah at the Shaftesbury to play the English Rose at the Adelphi, has also had similar paragraphic trouble and has been out of the bill for some nights.

Olga's successor at the Shaftesbury is your Miss Calhoun, who is deemed by most an improvement on the lady who (as actors love to say) "created" the part.

The Shaftesbury has invented the newest thing in booms for Jones's Judah—and the runners thereof put it in this way: Whereas, discussion has arisen as to the morality of the awful lie Parson Judah Llewellyn tells in order to shield his love, the Fasting Girl, Vashtie Dethic, ministers of all denominations are invited to attend a matinee of the same play next Thursday, to pronounce upon the vexed question.

As the seats are free and there will be no collection a full house is anticipated. But I shall beg leave to prophesy that the Stage will be more largely represented than the Church. Whether a tea-meeting is to be given after the show in order that the ministerial matineers may thresh out this burning and booming question the Shaftesbury deponent saith not.

* * *

Charles Warner has come back from Australia looking particularly fat and well and eager for the fray.

This began on the stage of Old Drury last Monday morning, when the rehearsal of Henry Pettitt and Augustus Harris' new Autumn drama, A Million of Money, was commenced in good earnest by Charles Harris under the aquiline supervision of his brother, the Sheriff.

Saturday, Sept. 6, is now spoken of as the date of production but the weather will doubtless have to be reckoned with in this connection. It has been revealed to me that the new play will be of the usual topical order of architecture and that it will include a Piccadilly "interior" which has special reference to a recent *cause célèbre*, a wreck, a race-course scene with all the modern improvements, the Welcome Club at the French Exhibition, and the "Mutiny" at the Wellington Barracks.

So far so good, but it is proposed this time to altogether dispense with the common or garden murder of ordinary melodrama. Croakers among the crowd already regard the new departure with fear and trembling.

Civic magnates have been much exercised by the news thereof, and it is said that a deputation of the Common and County Councils came round to the stage door at Drury Lane the other day to interview the Sheriff on this subject. The worshipful manager was, however, busy rehearsing Captain Thérèse at the Prince of Wales's, so nothing came of it. But it is thought that steps will be taken to have a question asked in the House before the session peters out next week.

Meanwhile all concerned are agreed that the scenery of the new piece will be extra fine and large, and that if they do not command success they will, at any rate, deserve it.

* * *

It has been rumored here this week that your Mr. Phineas T. Barnum will come back to Olympia next year, bringing with him a huge spectacular drama descriptive of The Fall of Babylon.

The item evidently emanates from an "inspired" source, and doubtless the inspirer knows what he is about, or at all events has his own purpose to serve; but I shall be very much surprised if your grand old showman does anything so foolish.

Last year he was a big novelty. He spared no expense, did the thing in gilt-edged style—and he had his reward.

But if Phineas T. reckons that by his previous liberality he has salted the ground sufficiently and that he can now cut down expenses and scoop up the shekels all the same, he will find himself left as sure as eggs are eggs.

It by no means follows that he would fizz a second time, even if he gave us something better than before. He is sure to fail if he gives us something worse.

And, on the whole, I believe the old gentleman will do better at home.

* * *

Here are a few mems. of more or less interest to Mudie-reading myriads:—

Grace Hawthorne, who was last week successfully sued by Messrs. York Stephens and the son of Sir Morell Mackenzie for £170 indemnity for having passed their property, True Heart, over to a Princess's syndicate without their (S. and M's.) permission, will try her somewhat-toured-with version of Theodora on Islingtonians at the Grand Theatre N., for twelve nights, commencing next Monday.

Madame Naucaze, who used to act in your city, writes me that she has contracted to produce two new plays in London, (1) a drama by Actor Edmund Gurney and (2) an adaptation, by Arthur Shorley and Maurice Gally, of Stapleaux's gory melodrame, Le Coucou.

Miss Adelaide Moore, described on the playbills as the "Ideal Juliet" in what is also thereon described as "the most phenomenal run on record," finishes her eight weeks' season at the Globe next Saturday. Speaking of "phenomenal runs," Adelaide apparently forgot that the Lyceum ran this piece for about two hundred nights, but no matter.

All I hope is that when she returns to your hospitable shores she will not inflict upon you a new play called This Woman and That, which she recently bought of Pierre Leclercq (brother to Carlotta, Rose and Charles), and tried at a matinee the other day, for it would, I fear, give you but a poor opinion of our native stage work.

And yet, when you come to think of it, as the song says, I have known you Americans wax most enthusiastic over pieces we couldn't stand at any price on this side.

Per contra, your compatriots have, once or twice—or suppose we say thrice—denounced with no uncertain pen, plays which we gushed over greatly.

The same remarks apply to our reception of American-born plays. It's all a matter of taste.

* * *

This reminds me that the subject of English criticism of American plays and players has been vividly brought before certain newspaper readers this week, by reason of a *Herald* (London) man having impertinently engineered a sort of Plebiscite of the view of Americans in London, and other more or less interested persons on this point.

The *N. Y. H.* managed to tap (among others) Nathaniel C. Goodwin, who was made to speak bitter things against English critics, but who, since the statement appeared in cold ink has denounced the *N. Y. H.* man and vowed that he never said anything of the sort.

What he said (thus Nat) was that we English generally welcome American players but don't seem to like their pieces. Also that having seen so many bad American plays here, the London critics probably come to a first night of the sort with a kind of prejudice. Now, Nat has no business to say that, whoever he is. I am sure that everybody in front on the first night of A Gold Mine at the Gaiety, came prepared to be amused—and they were amused with Nat, who was almost unanimously voted a really clever and decidedly droll comedian. But A Gold Mine proved almost too much for human (that is for English human) endurance. All of which was disappointing, for although we knew little of Jessop, we expected better things of Brander Mathews.

* * *

Meanwhile I may tell you that Mr. Goodwin has made another hit—as actor—in J. W. Pigott's comedy, The Bookmaker, in which he (G.) has already appeared in his native land.

Although it is an English-made play, I am unpatriotic enough to confess that The Bookmaker is not *much* better than A Gold Mine.

* * *

Hercat, your friend and wizard, who was lately at the French Exhibition, has just returned from a successful tour in certain of our maritime towns. On Monday Hercat commences an engagement at the brand-new Tivoli on the Strand.

Light at Last, a new drama of stirring sensationalism, written by W. J. Palmore and now touring with great financial success in the English provinces, is, I am informed, due in the American ditto almost immediately.

Forbes Robertson has taken the Globe for twelve months, starting from next December. My authority for this statement is the light and lively *Hawk*, which seems soaring successfully.

Freeman Thomas's ninth season of promenade concerts started at Covent Garden last Saturday, with a fine programme. The chief singers were Messrs. Ben Davies and Barrington Foote and Mesdames Marie Rose and Belle Cole. All Americans worthy of the name should rejoice to know that the last-named lady knocked 'em with her melodious contributions.

During the week other Hail-Columbians have put in effective work here.

When Thomas finishes this season in October, Lago will come in with Italian opera at popular prices. Meanwhile Thomas, who usually does a pantomime or circus here at Christmas, not liking the landlordly way in which he is being treated, is contemplating a circus season at her Majesty's.

In last week's *Era* I find the following mysterious advertisement: "Miss Fanny Marriott thanks Miss Florence Levey for her kindnesses to Mr. Charles Danby while in America." If you should ask me what this means, all I can reply (at present) is, that "Time will show."

GAWAIN.

MANAGERS' DIRECTORY.

Theatres.

AUGUSTA, GA.
MASONIC HALL.
Seating capacity 600. Suitable for lectures and small shows. Address S. P. WEDIGER, Chairman Building Committee.

BEDFORD, IND.
BEDFORD OPERA HOUSE.
Population, 4,000. Seating capacity, 600. New scenery; lighted entirely by electricity; good dressing-rooms. Large stone works and quarries. Fifteen trains since January ran over 6,000 each. Sharing terms only. JOHN JOHNSON, Jr., Manager, Editor Democrat.

BEAVER FALLS, PA.
BEAVER FALLS OPERA HOUSE.
Population, 14,000.
Height of Rigging Loft, 35 feet. Stage, 30x50. Seating capacity, 1,500, Ground floor. K. of P. and K. of G. E., Lessees. KRASCHER & HALLAM, Managers. Lock Box 158.
For time, call or address JOHN KASTENDIKE, Business Manager, 112 West Twenty-eighth Street, New York City.

BOWLING GREEN, KY.
POTTER'S OPERA HOUSE.
Population, 10,000. Seating capacity, 1,000.
Now booking for season 1890-91. Strong attraction wanted for Sept. 23, 24, 25, 1890, meeting of Grand Lodge of K. of P.'s. POTTER BROS.

COHOES, N. Y.
COHOES OPERA HOUSE.
First-class in every respect. Seating capacity 1,000. Population, 25,000. Address ERNEST C. GANE, Cohoes, N. Y.

COATESVILLE, PA.
Population 6,000. OPERA HOUSE.
Seats 800. New scenery. Steam heat. Rent $25, including license, etc. Main line Pennsylvania R. R. and Wilmington and Northern R. R., 30 miles from Philadelphia.
E. H. GRAVES, Manager.

CALVERT, TEXAS.
CASIMIR'S OPERA HOUSE.
Just refurnished. Seats 550. Population, 6,000. Complete scenery. Open dates. J. P. CASIMIR, Manager.

DENNISON, O.
KIPP'S OPERA HOUSE.
Population (Dennison and Uhrichsville) 10,000.
Established 1890.
Seats 800. Everything new. Elegant scenery. Large stage. Electric lights. The only opera house in the city. Excellent show town. Centre P. C. and St. L. Ry. 1,500 railroad men employed. Booking 1890-91. Good attraction wanted for first week in September (Fair week). SAM KIPP, Prop. and Mgr.

EL PASO, TEXAS.
MYAR'S OPERA HOUSE.
Seats 950. Population 12,000. Complete scenery. Stage 60x80. Address to Plainwell, Mich., until September 1, 1890. Dates open. J. J. STEWART, Manager.

EVANSVILLE, IND.
THE NEW PEOPLE'S THEATRE.
First-class. The old house remodeled at a cost of $25,000. Handsomest theatre in Indiana. Ready to open opt. 1. Address GROVES & ALBECKER, Managers, for dates and terms.

JUNCTION CITY, KANSAS.
OPERA HOUSE.
Population—City, 4,000. Fort Riley, 1,000. Seats 650. House refurnished and decorated.
A. P. TROTT, Manager.

KANKAKEE, ILL.
ARCADE OPERA HOUSE.
A few more first-class attractions wanted for season 1890-91. Most complete house in the State.
HARRY J. STERNBERG, Manager.

LUZERNE, PA.
Near Wilkesbarre. NEW OPERA HOUSE.
Now ready for booking. Lighted by gas throughout. Seating capacity, 850; standing room, 200. Ten sets scenery with auditorium. Population, 3,000, with surrounding population of 30,000 within a mile radius. Good attractions desired. House armed with chairs. On percentage only. Located on line of D. L. and W. R. R. and L. V. R. R. Address
C. HOUGHTON,
Manager and Proprietor.

OZARK, ALA.
CASEY'S OPERA HOUSE.
Seats 750. Population, 2,500. Thirty miles below Troy, Ala. Direct line from Montgomery, Ala., to Jacksonville, Fla. For dates write HENRY FOLMAR, Troy, Ala., booking Manager Brady's Circuit.

PARIS, KY.
NEW GRAND OPERA HOUSE.
Population, 8,000.
Seating capacity, 1,000. Stage, 40x61.
Complete in all appointments. Will be ready to book only good companies after Dec. 1 for season 1890-91.
Address NEW GRAND OPERA HOUSE.
Wanted, a first-class attraction to open with about December 1.

ROANOKE, VA.
OPERA HOUSE.
POPULATION, 22,000.
CAPACITY, 1,000
THE MONEY-MAKING CITY OF THE SOUTH.
WANTED—FIRST-CLASS COMPANIES ONLY, on Abra SHARING TERMS. Like one now runs. Wanted—A company on certainty for Nov. 27 and March 30.
C. W. BUCKNER, Manager, Box 210.

RATON, N. M.
Population 2,000. RATON OPERA HOUSE.
Booking for season of 1890-91. Seats 800. Ground floor. Electric light. Stage 22x50 feet, with scenery complete. Good show town. Rent or share.
S. T. RUSH, Manager.

TROY, ALA.
FOLMAR'S OPERA HOUSE.
Burned. Will be rebuilt and opened by August 25. All contracts season 1890-91 will be filled. Wanted at once 1,500 opera chairs for Folmar's new Opera House, Troy, Ala.

TUSCALOOSA, ALA.
BRADY'S THEATRICAL CIRCUIT.
THE BEST IN THE SOUTH.
If you are coming South be sure and write for dates.
J. G. BRADY, President,
Tuscaloosa, Ala.

WAPAKONETA, O.
TIMMERMEISTER'S OPERA HOUSE.
TIMMERMEISTER & DAVIS, Managers.
First-class attractions wanted. Seats 850.

WINNIPEG, MAN.
PRINCESS OPERA HOUSE.
Population, 30,000.
THE ONLY THEATRE IN THE CITY.
Seating capacity, 1,000
Complete Scenery. Stage 40x70.
RENT OR SHARE.
Address
W. H. SEACH, Manager,
Box 338, Winnipeg, Man.

WAYNESBURG, GREENE CO., PA.
OPERA HOUSE.
Population 3,500. Seating capacity 525. Gallery, parquet and dress circle. Full new set of scenery, electric lights, new dressing-rooms, everything first class. Flourishing college and business town. Now booking for 1890-91. Sharing only. Wanted—A first-class attraction to open the season Sept. 8, 9 and 10, or 15, 16 and 17. A good company wanted for three nights of Court week, Oct. 13, 14 and 15.

ZANESVILLE, O.
SCHULTZ'S OPERA HOUSE.
Seating capacity, 1,250. Open time for strictly first-class attractions for season of 1890-91. Attractions playing cheap houses or popular prices need not apply.
R. D. SCHULTZ, Proprietor and Manager.

Hotels and Boarding-Houses.

CHICAGO, ILL.
THE PALACE HOTEL. TREMONT HOUSE.
JOHN A. RICE & CO.
Prices, $2.00 to $3.00 per day. Special rates made by the week. Rooms, single or en suite, with and without baths. The patronage of first-class theatrical people solicited.
MRS. JOHN A. RICE, Manager.

FAYETTEVILLE, N. C.
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Seating capacity, 800. Troupes playing this city can play following night in Raleigh, Greensboro or Wilmington. Now booking 1890-91. Address G. C. SCHUPPER, Jr., Manager.

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ME AND THE CREATOR.

The following communication—which is reproduced literally—has been received from Mr. J. J. Spies, of the Actors' Fund Dramatic Bureau:

NEW YORK, August 22, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I have just read the column you devoted to me, and am forced to one or two conclusions!

You wanted matter to fill your fast increasing space.

Or, I am of so much importance, that you could afford to give it me.

I have, all my life, labored under disadvantages, and do so now, in the fact that you own a paper, and I do not. If you do me the justice to publish my reply, you will be the only one who ever did.

To begin:

You, of all men know—for you was secretary at the time—that the Fund endeavored *twice* to establish a Dramatic Bureau, but each time, the *treasury had to suffer*. I had a business, and was satisfied, before joining the Fund, *You* of all men know—for you was secretary at the time—that *I did not seek the Actor's Fund*, but, on the contrary, three times, *The Actor's Fund Sought me*.

And all the business I have transacted in my present position, I brought *with me*. And even you must admit, for you *was* secretary, that I have accomplished the purpose, and even at low per centages established by the Bureau Committee, have made money for the Fund. You violated a business confidence, by stating the terms of my association with the Fund, but by so doing, you did me a favor, for the profession will now know, that I am not, as many suppose, a salaried slave, but work entirely on a per centage! If I do not earn it, I do not *get it*. At the low per centages established by the committee, it requires a great deal of hard work to *get it*. Regarding the ladies who weep in the Mirror office, you will pardon me if I doubt it, unless, perchance, there may have been a few crocodile tears. There *is* a cause for weeping there, though. An animal—who is a disgrace to mankind, and is not permitted to visit this office—continually advertises in The Mirror, and on receiving replies, answers them, making appointments in the Mirror office, where he seems to have a grip, *from silence*, ladies come directly here, and *laugh* at the *propositions he makes them*.

And I must flatly contradict you, about the smaller people not being treated with consideration. I treat the smaller people, and chorus people, with the utmost courtesy, and *no one* can complain, if I am given half-a-chance, but when you take into consideration the fact that of the two or three hundred ladies and gentlemen, who visit this office daily, each considering himself or herself supreme, you can readily understand that my position is a trying one.

Our creator, when on earth, could not please everybody, and suffered for it. I suppose, as an humble disciple, I must fail, and will have to submit. They are not 'rules' to which you allude: simply requests, and there is nothing objectionable in them, but they have done what they were printed for—saved time. I *never offered offense to any one*, and no one is dependent upon me for their living, but many of the ladies and gentlemen who are now prominent in the profession, owe their success entirely to me. I am not a pugilist—not even an athlete, but if any of the muscular gentlemen to whom you allude, wish to try their proclivities on me, I am ready to take chances any time.

One of them *did* try it, and was glad to stay, stop—*another said he would smash*—(that was as far as he went). To show you that I am ready to talk, I am here *every morning at nine* for that purpose.

How many come at that time?

Now, if I am objectionable, why does the Fund want me to remain? as you were *not* secretary, possibly you cannot answer the question. When, last November, I found that the Fund would probably remain where it was (sub-leased from the Mirror), I notified the trustees of my withdrawal, and signed a lease to move up town. At the March meeting they insisted that I should remain, and I compromised on my lease. I try to do what is right, but as I earlier remarked, *he* could not please. I will always treat people well if they let me, but to stop my business in the height of the day, as, not even for B. L. B., whoever he, she, him, her, or it may be, just as long as I am in charge of this office, just so long will I endeavor to conduct it for the best interests of the Fund. The only restriction the Fund placed upon me, was one that I asked for. They passed a resolution that I should take no outdoor's.

Very Truly Yours,
J. J. SPIES.
Manager of the Actor's Fund Dramatic Bureau.

Mr. Spies' syntactical idiosyncrasies and temperamental hysteria make it rather difficult to catch his drift. But we believe that the humble disciple who spells Creator with a small c, and who doesn't recognise any difference between Mount Sinai and Mount Calvary, wishes to take general exceptions to the article about his agency that occupied a portion of our "fast increasing space" last week.

Some of Mr. Spies' statements are comprehensible, however, and to these reply can be made.

Mr. Spies errs in supposing that he is personally of much importance. Mr. Spies, the individual, is not worth a column; Mr. Spies, the manager of the Fund's Dramatic Bureau, is worth just as much space as the ventilation of actors' complaints against his manners and his methods demands. In the one capacity he is a private nocentity; in the other he is a public functionary—an official employed by the profession, through the custodians of its charitable institution, to manage one of its departments.

It is entirely foreign to the matter whether the Fund sought Mr. Spies or Mr. Spies sought the Fund. The terms of the contract between the Fund and the agent were not secret. Inasmuch as the profits of the Dramatic Bureau are included in the Secretary's annual report to the Association, and printed in the annual report that is distributed broadcast among the profession, and as the disbursements and receipts of a charitable concern are not the private and exclusive information of its officers and employés, our publication of the details was not a violation of "business confidence," as Mr. Spies professes to believe.

We can—provided the ladies do not object—furnish the names of the actresses who have tearfully complained to THE MIRROR of Mr. Spies' roughness and incivility.

We are not aware that "An animal" is numbered among THE MIRROR's advertisers, and that he, or it, makes grief-producing propositions or—as Mr. Spies prefers to state it—"propositions" to ladies in our office. If the animal in question is not really an animal but a human being, and if that human being is possessed of a name, Mr. Spies—who modestly disclaims pugilistic qualities, but who yet does dire and dreadful things when incautious belligerents visit his office—will perhaps favor us with it, and also with the proofs of his charges, whatever those charges may be. We will gladly investigate them.

Because "*he*" could not please, Mr. Spies seems to think that a dramatic agent, avowedly employed by a charitable organization for the convenience of the profession and not for revenue only, is justified in pleasing himself by treating many of his professional clients with brusqueness, ill-temper and discourtesy.

The limits of our "fast increasing space" forbid the publication of Mr. Spies' objectionable rules this week. He has kindly furnished THE MIRROR with a copy of them, and they will appear in our next issue. The profession at large will then be able to judge whether they are offensive or not, and whether their removal should not be ordered by the committee in charge of the Dramatic Bureau.

Here is another letter that we have received on this subject:

NEW YORK Aug. 22, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Allow me to express keen satisfaction at your ungloved handling of Mr. J. J. Spies in this week's MIRROR.

"Place a beggar on horseback," etc., receives apt illustration in his case. Mr. Spies appears to be riding the stallion of stupidity in a manner calculated to land him against the dead wall of oblivion.

Let it not console him that the wily Thespian extends a hand of sympathy and assures him that the article is some kind of a shame; for the actor, depending upon such agents, must of necessity play the hypocrite, though inwardly he chuckleth and embraceth himself and glorifieth THE MIRROR.

Respectfully,
AN ACTRESS.

PATRICK HARRIS' DEATH.

Patrick Harris, the well-known and highly esteemed manager of the Harris circuit, committed suicide last Wednesday at Bay Shore, Long Island, where he was spending the Summer with his family.

Some months ago, it is said, Mr. Harris' mind weakened under the strain of carrying on his many theatrical enterprises, and he relinquished the practical care of his business to T. P. Dean, business manager of the Academy at Baltimore, and his brother-in-law, R. A. Britton, who became his partners.

Mr. Harris went to Europe in the expectation of improving his health, and returned a short time ago. His wife and sons were living with him at Bay Shore when the tragedy occurred. He went into an apartment alone, and finished his life with a pistol-bullet. He was undoubtedly laboring under mental disturbance at the time, for the deed was without motive. His business affairs were in good order, and he is said to have enjoyed the possession of a considerable fortune and a large income.

Mr. Harris' full name was Patrick Harris Egan. He was born in Toronto, Canada, in 1846. His managerial career began modestly in Baltimore a few years ago. Starting with a cheap theatre he speedily expanded his business until he controlled six theatres, situated in Baltimore, Washington, Cincinnati, Pittsburg, Louisville and St Paul. He possessed remarkable qualifications for the commercial side of theatricals, and his undertakings demonstrated pluck, shrewdness and capacity. Personally he was very popular.

At first the suicide was concealed, and it was given out that Mr. Harris died of apoplexy. But the necessity of the coroner's services revealed the truth and showed that the first report was due to the pardonable desire of the bereaved family to keep the tragedy from the public. Inasmuch as the act of self-destruction was undoubtedly committed while Mr. Harris was laboring under mental aberration and without motive, it reflected no shame or disgrace upon himself or his family and relations.

The funeral took place last Sunday, from his late residence in Eutaw place, Baltimore, and a large number of friends, managers and professionals attended. The coffin was on view for several hours, embedded in a mass of flowers. On a silver plate was the inscription: "Patrick Harris, died August 20, 1890, aged 44 years and six months."

Cable messages of sympathy had been received from all parts of the world. From the Hon. John C. New, consul at London; Dr. H. H. Seidler, at Berlin, and Howard Douglass, at Paris. Hosts of letters and telegrams from professionals all over the United States arrived by every post.

The funeral service was conducted by the Rev. Dr. G. C. Stokes and the body was then borne to the cemetery. The pall-bearers were Mayor Robert C. Davidson, ex-Governor William Pinkney Whyte, General Felix Agnus, Hon. Charles G. Kerr, William H. Frick, James A. Gary, Colonel Bennett H. Young, James Sloan, Jr., Robert Rennert, Colonel William H. Love, Daniel R. Conklin, Robert Crain, Ernest Knabe, R. A. Monbroth and O. P. Magill. Over a hundred carriages followed the hearse. At the ceremony the Rev. G. C. Stokes paid a touching tribute to the dead man's business integrity and civic virtues.

A communication to THE MIRROR from Messrs. Britton and Dean states that the death of Mr. Harris will not alter the plans of the firm in any way. As heretofore, the business of the various theatres of the Harris circuit will be conducted under the firm name of Harris, Britton, and Dean.

ANOTHER TALE OF WOE.

There is trouble in the camp of the International Amusement Company (Limited), which owns and controls the Fay Templeton Comic Opera Burlesque Company. The office of this corporation is at 8 Union Square, and here a MIRROR representative met Charles H. Unverzagt, the former treasurer of this company and its present sole manager. The latter, it may be well to state, is the moneyed man of the concern.

"My story is a long one," said Mr. Unverzagt, "but I shall try to tell it briefly. This company was incorporated on May 22, after Mr. Lykens had come to solicit me to go into the theatrical business. I was not willing to enter into a partnership as that would make me incur more liability than I cared to, and it was decided to incorporate a limited liability stock company with a capital of $10,000.

"The company was incorporated with William L. Lykens, Frank Gerth, Samuel Glensor, Joseph C. Legg and myself as directors; Mr. Lykens president, I treasurer, Mr. Gerth secretary, Mr. Glensor vice-president, and Mr. Legg assistant secretary.

"When Mr. Lykens came to me originally he said that the sum of $2,000 would be sufficient to raise the curtain. I thought that I would add another thousand to this sum for the sake of possible emergencies. But the $2,000 expanded into $4,000, and the $1,500 that he said would be sufficient for weekly expenses gradually increased to $2,800. When we did raise the curtain it was after an expenditure of $10,500.

Continuing, Mr. Unverzagt stated that Mr. Lykens had treated him shamefully—he had lied to him continually, had told others to "play" him for all he was worth, and he had done all in his power to use him as the proverbial theatrical "angel" is used.

"In my opinion," said Mr. Unverzagt, "Mr. Lykens' scheme was neither more nor less than to get the curtain raised at my expense, saddle me with all the debts which I as the real manager would have to pay, and then get a new manager. Associated with him in this scheme there was, I think, a well-known manager of theatres in this city. Now, it was not money I was fighting for in this case, but I wouldn't be 'downed,' and when I found that $190 was drawn from the box-office last week without my permission I put my foot down and decided that Mr. Lykens should not continue as the manager of the enterprise.

"I then made him three propositions; the first was that he should pay me $5,000, a weekly instalment of $150, and I would get out. I had no ambition to be a manager. Mr. Lykens said that the only man he had in view to go in with him was Mr. Rosenquest of the Fourteenth Street Theatre, but as he did not come forward.

"Then I told him he was an incubus, and made him my second proposition, which was that I would pay all his expenses at Cape May for one month—he could go down with some story such as that he was going to buy a theatre there, or anything else he wished to invent—and that he should then come back and go with the show, and pose as a great manager. This he would not accept.

"My last proposition was that he should sell out to me. He had put nothing in the enterprise except some services, which had resulted in a waste of about $3,000, but I was willing to come out in a card saying that thanks to his industry and all that the company was in a prosperous condition and I was pleased to buy his interest. Then he could loaf for a year, I paying him $25 a week at the start, giving him a quarter interest in the stock, or cashing that and paying him $30 a week to remain idle. He would accept nothing.

"On Monday last, therefore, things had come to such a pass that we had to have a meeting. We could reduce no expenses whatever, as every move, according to the by-laws, had to be made by his sanction. The business was tottering on the verge of ruin, and realizing the grave nature of our position we passed the following resolutions:

Whereas, William L. Lykens, the President and Manager of this Corporation, has proved to be incompetent to fill the position he holds, especially in relation to the management of the Fay Templeton Comic Opera Burlesque Company, and assumes to act independently of this Company and its officers, and has, without the consent of this company or the treasurer thereof, appropriated to his own use from the funds of the company certain moneys.

Resolved, That in pursuance of section 2, of article 4, of the by-laws, the said William L. Lykens be and is hereby removed from the position of President and Manager of this company and of the Fay Templeton Comic Opera Burlesque Company, and all power and authority heretofore vested in him as such President and Manager be and is hereby revoked.

Resolved, That a copy of this Resolution, certified by the Secretary, be sent to William L. Lykens and and also to J. Wesley Rosenquest, the Manager of the Fourteenth Street Theatre.

"Notices were at once sent to the company and to THE MIRROR, but Mr. Lykens, I believe, is still claiming to be manager, and threatens to shoot me and bury a knife in Mr. Gerth. If he continues about the theatre, however, I shall have the curtain rung down and end the engagement at the Fourteenth Street Theatre at once.

A search for Mr. Lykens yesterday afternoon failed. THE MIRROR is consequently unable to present his side of the matter.

PROFESSIONAL DOINGS.

ONE OF THE FINEST, according to the Montreal press, has made a great hit in that city. The company Manager E. J. Hanan has got together is said to be the best ever seen in that drama.

LOUIS C. BEHMAN, the popular Brooklyn manager, was married on Thursday afternoon to Maggie Scott, a sister of Charles T. Ellis, the German comedian. The couple are now on their honeymoon.

M. A. KENNEDY, the comedian, has returned from Monterey Springs, Pa., where he has been spending the Summer.

AN electric wire set fire to the flooring of the stage of the Paterson (N. J.) Opera House last Friday night while Cleveland's Minstrels were giving their performance, and there was an incipient panic before the fire was put out and the wire cut. Manager Cleveland and Barney Fagan, of the company, and Manager Stone, of the Opera House, did good work in allaying the fears of the audience.

JACOB TANNENBAUM will leave this city next Saturday for Mobile. He reports a remarkably large and fine assortment of bookings.

OWING to the serious illness of Emma Field, Annie Haines has been engaged by Frank W. Sanger to play Enid in Mr. Barnes for five weeks.

MRS. SELDEN IRWIN has been re-engaged by Alexander Salvini.

MARIE CARLYLE is suffering from a broken ankle in Boston, the result of a recent accident. She has been forced to cancel her engagements with The Banker and A Silent Partner company in consequence.

SUPERBA is the title of the Hanlon Brothers' new production for this season.

"COLONEL" MILLIKEN telegraphs that "Christopher Columbus, in its new form, made a big hit at the Holliday Street Theatre, Baltimore, on Monday night." For the sake of Webster Edgerly let it be hoped that for once Milliken speaks the truth.

H. J. LESLIE sailed for home last Saturday on the *Ems*. Mr. Leslie has been here for some time, superintending the production of The Red Hussar, and it is probable he will return with a pantomime company in whose American tour he will be interested with J. C. Duff.

MRS. CHAPMAN (Louise Dillon) has been ill all Summer at Mt. Washington.

MILTON NOBLES and his company will leave on Saturday for Louisville, where their season opens Sept. 1. They are now rehearsing in Brooklyn. Mr. Nobles will occupy the Brooklyn Academy of Music, New Year's week, with an elaborate scenic production of From Sire to Son.

J. DUKE MURRAY, having booked an excellent route for Carter's Fast Mail and taken two weeks' fishing off Rockport, Mass., left for the West on Saturday in the interest of Milton Nobles. The present is Mr. Murray's ninth year as business manager for this popular star.

IN consequence of the fact that there will be a larger number of opera companies this season than ever before, Rudolph Aronson has decided not to send a Casino company on the road.

A. H. CANBY denies the statement that King Cole music has been put into The Merry Monarch.

ARTHUR B. CHASE, who is at Carlsbad, Germany, got into telegraphic communication with Frank J. Cotter on Saturday and promptly engaged him as business manager for Margaret Mather during her coming tour. Mr. Chase could not have made a better selection. Mr. Cotter is one of the most efficient managers in the country.

LOUIS J. MONCO, the baritone, who was last season with the My Aunt Bridget company, and who has done good work with the McCaull, Abbott and Stetson companies, has not yet signed for next season.

IN spite of the fact that Thomas Q. Seabrooke has received no less than five offers to go on a starring tour, he has determined to remain with the De Wolf Hopper company for the season. It is not improbable, however, that he will make his début as a stellar attraction next season.

THE actual receipts at Hooley's Theatre, Chicago, last week, with the Lyceum Theatre company as the attraction, were $11,255, the largest amount of money ever taken in in one week at the regular prices, despite the fact that no Sunday performance was given.

FLORENCE ARNOLD has returned to the city from Eastport, N. Y., where she has been spending the Summer.

KELLAR, the magician, arrived from Europe on last Saturday on the *Bothnia*, after an absence abroad of three months. He will open his season under the management of W. McAdow, about the middle of October at Meadville, Pa., spending the interim at the lakes fishing and yachting. Mr. Kellar claims that he will have an entirely new entertainment this season, and that he has brought over a number of novelties in his line with which to astonish the natives.

Green Lights

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Endorsed by Dramatic Authorities. Exciting Plot, introducing POLICE HEADQUARTERS. Twelve Characters and Supernumeraries. Opportunities for Fine Scenic Effects. A Telling Climax to each Act. Humor in abundance. The play will be leased on a Royalty, or can be purchased outright. Apply for Synopsis of Plot and all other particulars to

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BROADWAY THEATRE BUILDING, N. Y.

Miss EMMA R. STEINER

Miss Steiner's motions with the baton show the grace born of complete self-abandonment. There was a wonderful delicacy of expression in her work last week. In the concerted numbers, her masterly art produces a harmony so pure and melodious that it seems hardly credible that the singers are not endowed with a part of the gift of expression which her master mind possesses. The greatest charm of Miss Steiner's conducting lies in the wonderful technical ability. Through the most astounding caprices of Millocker's "Black Hussar," a composition which touches the limits of the musical scale with a frequency which betokens mere wantonness in playing with the mysteries of harmony, she passed undisturbed, apparently sounding every note on each instrument, written by the composer, if, as may be surmised, she does not frequently interpolate variations and additions suggested by her own musical genius.—Baltimore Sun, May 20, 1890.

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MATHER.

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JOHN W. NORTON,
Proprietor and Manager.

New York address, St. James Hotel.

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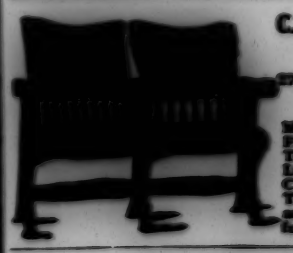

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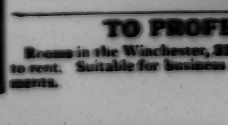

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THE RELATIONS OF BOZ TO THE STAGE.

I.

"And now, I see a wonderful row of little lights rise smoothly out of the ground before a vast, green curtain. Now, a bell rings—a magic bell, which still sounds in my ears, unlike all other bells."
—*A Christmas Tree.—Dickens.*

Among the books, delightful and instructive, which everybody is supposed to have read, and without which it is said no gentleman's library can take upon itself the title of complete, I fancy I may place the life of Charles Dickens, written by his dearest friend John Forster.

Believing as I do, that no greater fallacies exist than assumptions similar to the above, I venture to hope the idea that struck me as I lately turned the pages describing a man who next to Shakespeare may be called the greatest genius connected with the annals of the stage, will not be looked upon as excess. His sympathy with the theatrical world appears to have been identical in intensity with his devotion to that of literature, and the expression of this part of his being can only be read with pleasurable interest even by those to whom the doings of Boz are household memories.

That a heavy cold prevented him from keeping an appointment which undoubtedly would have launched the youngster lad upon a brilliant theatrical career, is perhaps regretted by some who have formed part of the enthusiastic audiences which greeted his amateur efforts on the boards, and later his public readings. We, of a generation too recent to have enjoyed such opportunities, accept, without replying, the teaching of Carlyle, "that causes and effects, connecting every man and thing with every other, extend through all space and time."

The author, in relation to his work, is peculiarly happy among artists. Unlike the painter, he may both eat his cake and have it—that is to say, he may sell a million copies of his book, retaining all the while as many as he likes at home. In the study of his art as well, he is not the nuisance to his neighbors the meekest musician is apt to be turned. The actor's genius, though shining with dazzling lustre, is alas!—but a violent fire that soon burns itself out and leaves but a memory behind—to be succeeded by a mere effort of the imagination to see and hear from descriptions of the past the gesture of a Garrick, the tones of a Siddons. Does it not appear upon reflection a foregone conclusion of exaggerated proportions to even hint the satisfaction we feel, in that Dickens, although possibly as exquisite a comedian in embryo as the world ever saw, was arrested e'er he had plighted his troth to Thalia?

Says Forster, drawing similes between his powers as an actor and as an author: "There was no character created by him into which life and reality were not thrown with such vividness that the things written did not seem to his readers the thing actually done, whether the form of disguise put on by the enchanter was Mrs. Gamp, Tom Pinch, Mr. Squeers or Fagin the Jew. He had the power of projecting himself into shapes and suggestions of his fancy which is one of the marvels of creative imagination, and what he desired to express he became." That he finally chose the more lasting form of impersonation which brings the Anglo-Saxon Comédie Humaine before the eyes of man, woman and child of limited opportunity and of every degree of learning or wealth, and will continue to do so long after the boards he sometimes trod have turned to dust, is a matter of congratulation greater surely even than that of Browning's decision between the careers of poet and painter.

"Dickens," said Joseph Jefferson, "is like Shakespeare, he is for all time."

We may well fancy, without self-depreciation, the famous impersonator of Caleb Plummer has got a little closer at times to the inimitable than the rest of us.

From a letter to Forster, the following paragraphs are taken, and lest a sentiment in connection with the pecuniary remarks of the calling dull the reader's sympathies, I desire he may not lose sight of the young reporter's extreme need, and also that in after years when money was not thought of in connection with the performance save in the way of lavish personal expenditure or as gains for various charities, each opportunity for donning sock and buskin was hailed with delight, and interest, keen and unceasing, was felt in all theatrical matters.

"I do not know if I have ever told you seriously, but I have often thought that I should certainly have been as successful on the boards as I have been between them. I assure you, when I was on the stage at Montreal (just having played for years), I was as much astonished at the reality and ease, to myself, of what I did as if I had been another man. See how oddly things come about! When I was about twenty and knew three or four successive years of Mathews' "At Homes," from sitting in the pit to hear them, I wrote to Bunley, who was stage manager at Covent Garden, and told him how young I was, and exactly what I thought I could do; and that I believed I had a strong perception of character and oddity and a natural power of reproducing in my own person what I observed in others. There must have been something in the letter that struck the authorities, for Bartley wrote to me, almost immediately, to say that they were busy getting up The Hunchback (so they were!) but that they would communicate with me again in a fortnight. Punctual to the time, another letter came, with an appointment to do anything of Mathews' I pleased, before him and Charles Kemble, on a certain day at the theatre. My sister Fanny was in the secret, and was to go with me to play the songs. I was laid up when the day came with a terrible bad cold and an inflammation of the face, the beginning, by the bye of that annoyance in one ear to which I am subject to this day. I wrote to say so, and added that I would resume my application next season. I made a great splash in the gallery (House of Commons) soon afterwards; the *Chronicle* opened to me; I had a distinction in the little world of the newspaper, which made me like it; began to write; didn't want money; had never thought of the stage, but as a means of getting it; gradually left off turning my thoughts that way; and never resumed the idea. I never told you this, did I? See how near I may have been to another sort of life.—

"This was at the time when I was at Doctors' Commons as a shorthand writer for the proctors. And I recollect I wrote the letter from a little office I had there, where the answer came also. It was not a very good living (though not a *very* bad one), and was wearily uncertain; which made me think of the theatre every night, with a very few exceptions, for at least three years; really studying the bills first, and going to where there was the best acting and always to see Mathews whenever he played. I practised immensely (even such things as walking in and out, and sitting down in a chair; often four, five, six hours a day; shut up in my own room, or walking about in the fields. I prescribed to myself, too, a sort of Hamiltonian system for learning parts; and learnt a great number. I haven't even lost the habit now, for I know my Canadian parts immediately, though they were new to me."

The last paragraph may be read, marked and inwardly digested by that class of players, apparently increasing in our midst, which, notwithstanding the testimony of great minds anent "the genius of taking pains," put their trust in inspiration alone. That Dickens possessed the latter attribute to a vast degree, no one will doubt save a few who still cling to what Scott called the Big Bow-wow Theory, which does not recognise the fact that Pegasus will do better work as well as more, if held in leash by industry, than when allowed to run or balk at his own uncertain will. Forster bears eloquent testimony to the richness of that intellect which did not shrink from patient toil nor scorn to accept a friend's countless suggestions.

"I think of Ben Jonson's experience of the greatest of all writers. 'He was indeed honest, and of an open and free nature; had an excellent phantasy, brave notions and gentle expressions; wherein he flowed with that facility, that sometimes it was necessary he should be stopped.' Who it was that stopped *him*, and the ease of doing it, no one will doubt. Whether he, as well as the writer of later times, might not with more advantage have been left alone, will be the only question."

Of the elaborate amateur theatricals of which he so often was the centre, both on the professional boards to raise sums for various charities, and at his own home for the amusement of his children and his friends, much has been said. Wilkie Collins' play, The Frozen Deep, was first played by the Dickens household. Maclise, the Royal Academician, was sent to paint scenery for these Christmas frolics, and one piece of his work in this line brought a thousand guineas at the Dickens sale. Many clever people came in contact with the popular idol in the progress of these affairs, and, naturally enough, very few have withstood the temptation of putting their reminiscences on paper, so that little has been left unwritten. Yet, as two-thirds of this busy world can never stop to look back, but depend upon the product of to-day and to-morrow for intellectual support, the frequent appearance of *twice-told tales* is explained, I trust, on reasonable grounds, though the novel dress may lack the immortal hues given by Hawthorne to the vague pictures he restored till we see them in their primeval glory.

It is shown repeatedly that while reducing order out of chaos with a speed suggestive of tyranny, his management was done in so good tempered and delicate a way as not to affect the *entente cordiale* of his company, either towards himself or in their relations with one another, though he bound them to a code of rules for rehearsals containing principles such as the following which serves to show the respect Dickens felt for his audience.

"Every mistake of exit, entrance, or situation to be corrected three times successively."

One is embarrassed by the profusion of material concerning the Readings which grew from the gathering of a few friends to listen to unpublished MS., to public appearances for charity's sake, for which some speculators took it for granted he received compensation, and were untiring in their applications until he had consented to give what his readers so ardently desired, a personal communication of his stories. It was strongly against Forster's advice and that of his nearest relatives that he undertook what is supposed to have shortened his life by many years. Yet, it is difficult to realise, accustomed as we are to a knowledge of the actor's daily experience, how he could have been as injuriously affected as Forster states, by a condition of things which appears impossible to improve on. "As to the readings, all I have to do is, to take in my book and read, at the appointed place and hour, and come out again. All the business of every kind is done by Chappells. They take John and my other man merely for my convenience. I have no more to do with any detail whatever than you have. They transact all the business at their own cost, and on their own responsibility." And later "Chappell instantly accepts my proposal of forty nights at sixty pounds a night, and every conceivable and inconceivable expense paid. To make an even sum, I have made it forty-two nights for £2,500." And the Readings but increased the sale of the books!

Perhaps the enthusiasm which upon most artistic temperaments acts as a tonic, was, spite of his enjoyment of it, wearing. The tears and laughter which followed his words, several times unmanned him, and shook the composure for which he was noted. The feeling of responsibility connected with the entertainment of such crowds may have wearied him, though unconsciously. "The police reported officially," he wrote to his daughter from Liverpool, "that three thousand people were turned away from the hall last night."

That he did not presume upon his popularity is shown by the following extract. Speaking of the Readings: "Feeling it necessary, as their reputation widened, that they should be better than at first, I have *learnt them all*, so as to have no mechanical drawbacks in looking after the words. I have tested all the serious passions in them by everything I know; made the humorous points much more humorous; corrected my utterance of certain words; cultivated a self-possession not to be disturbed, and made myself master of the situation. Finishing with 'Dombey' (which I had not read for a long time), I learnt that, like the rest, and did it to myself, often twice a day, with exactly the same gains as at night, over and over and over again."

COLLINS STUARTEVANT.

JOURNALISM AND THE STAGE.

When Jack, who has been brought up in a refined atmosphere, finds suddenly that he must fight for himself, he is much distressed as to how he shall begin the great battle of life.

Of course he cannot think of a mechanical trade. His social position would not admit of that. The learned professions are also closed to him, because Jack's father failed just as the young man was preparing for Harvard. Therefore, owing to its expense, the advantages of a University course had to be abandoned, and Jack's fond dreams—if he had any—of becoming an LL. D., or even an A. B., were doomed to disappointment.

This question now presents itself to the young man's mind: "What shall I do?"

As a rule, Jack solves the problem by securing a position in a mercantile office, and working for small pay to begin with, though having before him an indefinite future of unlimited commercial prosperity.

This course suffices for the average Jack. But there are exceptions to his kind. Sometimes Jack finds business life distasteful to him, having literary, dramatic, or other aspirations. Or, again, he may be so situated as to be entirely dependent upon his own resources for a living. In this case he would find it a matter of some difficulty to support himself on eight dollars a week, which is the maximum salary he would be likely to receive as an inexperienced clerk.

In these circumstances it is very probable that Jack would think of adopting one of two professions—Journalism or the Stage.

Of course the difficulty does not end with Jack's decision. It is one thing to want to be an actor or a journalist and another thing to be one. There are many obstacles to overcome, and a good number of failures are usually scored before the amateur, standing on the barren ground of non-employment, is able to enter the professional orchard, wherein he may pluck the fruit of salary.

The principal inducement offered to the novice is this: once in the ranks, providing he shows the least adaptability, he will be able to earn enough for his current expenses, though he be at the outstart only a police reporter or a utility actor.

But to succeed even in a minor degree requires patience, pluck and perseverance. After-eminence depends on inborn genius, or unconquerable energy and determination to distance all competitors.

A great journalist must own a mine of information. Talk to him on any current topic and, unless you have made a special study of it, you will generally find that his conversation is worth listening to. This multiplicity of knowledge has not been acquired in a day or without great application. Though the practical journalist be not, perhaps, learned, yet to use a vulgar phrase, he "knows it all."

Jack will find, therefore, that a sound knowledge of the rules of base-ball, and the prize ring, together with some idea of politics, and the mysteries of the stock exchange, will be of more advantage to him in a newspaper office than all the acquirements of a classical education.

Perhaps more special ability, and less general knowledge is required of the dramatic aspirant than of the embryo journalist. Jack, if he wishes to adopt the stage, should be gifted by nature with a finely organized temperament.

An examination of the characters of most of our players would show them to be a moody lot, easily elated, easily depressed, and nervous to a degree. They are fond of the arts—particulary their own—and have a keen sense of the beautiful. No other class of men care so much for personal adornment or attach so much value to beauty of face and form.

There is something almost womanish about the average actor. He is apt to be a great novel reader, falls in love easily, and does not seem to think there is anything to be ashamed of in shedding tears over his sorrows, real or fancied.

Let the reader now examine himself and see if his personality has anything in common with that of the typical player. If it has not he had better abandon all idea of a stage career; for a man with no adaptability, no sensitiveness, and no power of feeling or expressing emotion, could no more make an actor, than could one afflicted with color blindness become a painter.

The sentiments of the foremost stars are much alike concerning what qualifications are required for histrionic success. Joseph Jefferson, Lawrence Barrett, Modjeska, Maggie Mitchell, and the late John McCollough when questioned in regard to the matter, all said the same things with slight variations. Their advice is to begin at the beginning and play as many different parts as possible, so as to become thoroughly familiar with all branches of the dramatic art; and learn, if possible, what species of acting is best suited to the individual temperament.

Not a few dissatisfied old stagers of the "palmy days" variety complain that in these degenerate times talent goes for nothing and good looks count for more than anything else. Of course their croakings are exaggerated, but the fact remains that a handsome face is a great help to an actor of either sex.

In a theatre the audience are also spectators, and they expect the eye as well as the ear to be satisfied.

Good, sound common sense is of course essential in any walk of life. A player whose judgment enables him to take a cool measure of his own ability will never try to play Spartacus if his natural voice is weak; nor will he attempt to emulate the graceful antics of Dixey if nature has handicapped him with the avoirdupois of a Falstaff.

Perhaps almost any man of fair intelligence can become a hack actor, with plenty of experience; but no one will ever amount to anything unless he has a spark of the fire of inspiration.

Just what this fire is cannot be easily defined. It is something above reason; something which the great actor relies on when he wishes to hold an audience spellbound; something which cannot be learned by rote or taught by teachers of elocution. O. T. F.

THE tour of Louis Aldrich in The Editor, which had a four weeks' run at Palmer's Theatre, will be under the management of Edwin Knowles. The season will begin at the Tremont Theatre, Boston, on Sept. 8. The play will be seen again in New York, its next metropolitan engagement being at the Harlem Opera House on October 6. The Editor will be given later at the Fifth Avenue Theatre. Great care has been exercised in the selection of the company, and the management is confident that the play will meet with success during its coming season.

WILLIAM A. BRADY'S spectacular piece The Bottom of the Sea, which he will revive after a lapse of ten years, will be seen at the Peoples' on Sept. 1. The production will be one of the events of the season. The company includes George P. Webster, David Murray, Adolph, Jackson, George W. Barnum, Eugene O'Rourke, J. T. Fitzpatrick, B. J. Murphy, John Mullery, Thomas Gossman, Peter O'Neill and Belle Douglass.

C. B. HAWKINS, who has been spending the Summer at his farm near Montreal, has returned to the city.

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CINCINNATI.

The season was auspiciously opened in Cincinnati at Havlin's 16 with Only a Woman's Heart as the attraction. The play is of the stereotyped melodrama type and the villain has full scope until the final act. The cast included Olga Van Brunse, Mildred Shepard, Inez Knowlton, Fred. E. Beane, "Punch" Robertson, Lawrence Grant and Harry Bronson. Manager Havlin's popular little house looks extremely handsome in its new dress. One of the Bravest week of 25; The Hustler week of 31.

Manager J. E. Fennessy reopened the People's 23 with J. H. Wallick in The Cattle King as his opening card. Sam Houston, or the Hero of Texas, was substituted on the programme 28, and continued the attraction during the remainder of the week.

The unlooked for failure of Messrs. Rindfleisch and Son, lessees of the Highland House which occurred 15, entailed the sudden closing of the Highland Opera co.'s season at that resort with salaries about $500 in arrears. It had been contemplated to finish the season on the coöperative plan, but disinclination on the part of one or two of the leading members of the troupe to such proceeding prevented. The majority of the people connected with the co., who had already suffered in pocket owing to the MacCollin fiasco earlier in the season, were in rather embarrassed circumstances, but managed to arrange for their fare to New York city. The Rindfleisch failure is to be regretted, as both gentlemen were liberal-spirited and furnished stay-at-home Cincinnatians with an excellent quality of midsummer opera.

The Hustler, which has been under constant rehearsal at Havlin's since the early part of August, was presented at Chillicothe, O., 20.

The weather last week practically killed the attendance at Moses, or The Bondage in Egypt, and on several evenings the people employed in the stage production outnumbered those in attendance. The spectacle will be presented for the last time at the Campus Sept. 6.

A Fair Rebel will follow The Limited Mail at Heuck's during week of Sept. 6, while The Sea King will be presented at the Grand same week with Ida Glasca as the prima donna. A new stage floor is announced as one of the improvements at the Grand.

The Wilbur Opera co. is booked for a season of ten weeks at Harris' Theatre beginning Sept. 14.

The effects of the MacCollin Opera co., including costumes, properties, opera orchestrations, etc., were disposed of here 16 to H. L. Reeves, manager of Reeves' English Opera Burlesque co.

Manager Lou Ballenberg, of the Pike Opera House, is rapidly filling time for the season of 1890-91.

Treasurer George Heuck, of the Northside Theatre, returned from Carp Lake, Mich., 18.

By Sept. 1 the theatrical season, so far as Cincinnati is concerned, will be fully under way.

The season at Coney Island will close Sept. 13. Manager Hubert Heuck is still absent on his European tour, and will not return before Sept. 15.

There is apparently considerable feeling existing between the Cawthorn Brothers and the Simons, who were at one time partners in the production of Little Nugget. The former issued a notice in one of the local papers 17 to the effect that they were in no wise interested in Wild Oats which the Simons will present at Harris' during the week of 24. "Nobody asked you Sir, she said" applies in this case with great relevancy.

The Zoo concerts continue to attract an excellent attendance.

The season at Pike's will open about Oct. 6 and Manager Ballenberg who is booking nothing but the best attractions anticipates a very successful outcome.

Lew Wiswell will continue as treasurer of the Grand during this season and will be assisted by E. K. Aylward.

NEW ORLEANS.

A. W. Jones, the treasurer of the Avenue Theatre, has resigned. The smiling countenance of Thomas Lowden, a "chip of the old block," will be seen through the box-office window.

Mr. A. Roig has returned from New York looking none the worse for his trip to the great metropolis.

Mr. H. Jacobs will arrive in New Orleans on Aug. 25, two weeks before the Grand Opera House opens. Mr. Jacobs will look after Mr. Greenwall's interests in this city.

Theodore Stewart, the obliging treasurer of the Grand, is very busy arranging things for the opening. He can be seen any day at the box-office busy with his tickets.

Arthur Durien arrived home 17 in advance of the French Opera troupe, and from his account the music-loving people of this city will be treated to a series of excellent performances, if the troupe and repertoire serve as any criterion.

Mr. Durien states that the work of securing the principals of the troupe has been done with no thought of cost and the following artistes have been engaged: Mmes. Martini, Briard, Potel Bernard, Dynah Duquesne and Lescour. The regular opera nights will be the same as last season Tuesday, Thursday and Saturday nights, but the management have decided that extra performances will be given if the sale of seats will warrant it. The seats that have not been subscribed for will not be sold at auction as first mentioned, but will be held and disposed of in the ordinary way; those coming first having the first choice.

I was correct in my surmise that the troupe will open on Oct. 14 in La Juive with Merritt as Eleazar. There will be at least seven new operas produced this season.

The paper for A Brave Woman can be seen all over the city announcing the fact that this play will open the Avenue Aug. 31. R. J. Lowden has better attractions booked for the Avenue this season than in any since its opening. His lease of the property on which the house is built expires at the close of this year, and he will make it a memorable one for his patrons and friends.

PHILADELPHIA.

The new People's Theatre of Kensington was thrown open on Thursday night for inspection, and was visited by a large number of prominent citizens and representative theatrical men at present in the city. C. A. Bradenburg, the manager, and his able assistant, W. J. Fielding, were assiduous in their attentions to their guests, not only giving them a fine supper, but showing every portion of the house, and explaining in detail everything connected with it. Both the stage and auditorium are thoroughly fitted out with gas and the electric system of lighting. The body of the theatre is carpeted and the seats are all upholstered in blue and red plush, while the decorations and hangings are in perfect accord. An unobstructed view of the enormous stage can be had from any portion of the auditorium. The house will seat 2,641 people and have standing-room for 800 more. The prevailing hue is light salmon relieved by white. The proscenium arch has an opening 37 feet wide by 38 feet high, while the stage has a width of 80 feet and a depth of 57 feet. The manager and architects have not forgotten the players, for their accommodation is provided for as well as that of the patrons of the house. Underneath the stage are twelve large and well-lighted dressing-rooms and in addition to these are two on the stage for the stars. The act-drop is of Moorish design. It shows a cavalcade on its return from the wedding ceremony and the subject is treated in a powerful and realistic manner. The formal opening took place on Saturday night and was a brilliant event, the house being a perfect jam. The list of attractions booked to follow includes many of the strongest combinations on the road and there is every reason to predict for Manager Bradenburg a future in his new enterprise that will bring solid financial returns.

Herrmann's co. of vaudevillists at the Chestnut Street Theatre has been even stronger and more versatile than it was last year. Their performances have been witnessed by large crowds.

He, She, Him and Her opened to a good house 25.

The Chestnut Street Opera House opened its doors for the regular Fall and Winter season 25. The house has been burnished up and is now more comfortable than ever it was. The opening play was Kiralfy's Around the World in Eighty Days. This will be followed by The City Directory, after which The Little Tycoon will be given with entire new scenery. Then Augustin Daly's comedians will play a week's engagement, giving Seven-Twenty-Eight, The Great Unknown, The Railroad of Love and A Night Off.

The Huguenots has made one of the greatest successes of the season at the Grand Opera House. It was given for the last time 22.

Hinrich's Opera co. presented Carmen 25 with recitative instead of the spoken dialogue usually used by English opera companies. The following is the cast: Carmen, Madame Natali; Michaela, Charlotte Walker; Pasquita, Cora Meacham; Mercedes, Georgine Metzger; Don Jose, Signor Montegriffo; Zuniga, T. S. Guise; Morales, John Morse; Don Cairo, H. W. Dodd, Remendado, H. Koelke; Escamillo, Signor Del Puente.

At the National, The Henry Burlesque co. which made a decided hit closed its engagement 25. The McCaffrey-Dempsy combination week of 25.

The Bijou audiences are only regulated by the size of the house. No variety performances have ever been better patronized in Philadelphia than those given at the Bijou.

Master and Man opened at the National 25. The cast has been carefully picked, and the play is made doubly attractive by the many thrilling scenes and incidents.

The Broad Street Theatre will open Sept. 8, with Paul Potter's new production The World's Fair.

The Arch Street Theatre also opens for the season Sept. 8, with James B. Mackie's new play Grimes' Cellar Door.

Manager Fleishman, of the Walnut Street Theatre, retured to the city from his trip to Europe, looking much the better. He says that Philadelphia suits him better, however, than any of the places visited in his tour.

PITTSBURG.

The regular Fall and Winter season was begun at two of our principal theatres, the Bijou and the Academy 18. At the former house Charles McCarthy, in One of the Bravest proved a profitable opening week attraction. At the latter, a meritorious vaudeville show was given, and the initial week terminated satisfactorily to all parties concerned.

Harris' Theatre also reopened on the same date, for the regular season—after having been closed for a week, with James H. Wallick in his realistic Western drama The Cattle King. Quite a large week's business was done.

The Grand Opera House reopened for the regular season 25, with George Edgar in The Banker. Openings 25 at other houses were as follows: Bijou, Charles Gardner in Fatherland; Academy, Sheffer and Blakely's comb.; Harris', Frances Field in Fabio Romani.

We are to have a new vaudeville theatre. It will be called the New Clipper Theatre, and the season will be commenced Sept. 1 with the Dempsey-McCaffrey Athletic and Burlesque comb.

After considerable delay, caused by differences between proprietor, architect and lessee, the work on the new Duquesne Theatre is to be pushed forward to completion at the earliest moment possible. Work will be prosecuted night and day from now on until the house is ready to be throw open to the public, which time, it is confidently expected, will be in October. Manager Henderson was here the greater portion of last week, overlooking the work.

The death of Manager P. Harris was received in this city with feelings of the utmost sorrow and regret. It was in this city some ten years ago that he first laid the foundation for what is now known as the Harris Amusement Circuit which includes Washington, Baltimore, Louisville, Cincinnati, St. Paul, Minneapolis and Pittsburg. His real name was Patrick Eagan and he was born in 1843. He leaves a wife and three children.

The Cleveland Minstrels did a good business at the Bijou 15, 16.

Prof. Schwartz will hereafter conduct the orchestra at the Grand.

John H. Russell's City Directory is booked at the Bijou.

The firemen throughout the city were all invited to attend the Wednesday afternoon performance of One of the Bravest at the Bijou last week.

Louis James will open his season at the Grand Opera House, Sept. 3.

KANSAS CITY.

Primrose and West's Minstrels played a very successful engagement at the Warder Grand 17. The co. after their engagement here left for the East, where most of the coming season is booked for them.

Pain's Siege of Sebastopol was to close this week at Exposition Park, but on account of rainy weather, a few performances had to be postponed until next week. The crowds in attendance are still large.

We have just had word that Manager M. H. Hudson has met with quite a serious accident at Salem, O., where he is with his family. A bottle of nitric acid exploded in his face, and it was first thought had seriously affected his eyes, but later reports deny this, though his face is badly burned. It is to be hoped that no serious results will follow, and that he will speedily recover.

Manager Judah, of the Ninth Street, has just returned from his trip East for the Summer, and reports a very pleasant time, and that the bookings for his house for this season are of the best class. The season opens 31 with P. P. Baker in his new play.

The season will open at the Warder Grand 31 with The Fast Mail.

CLEVELAND.

Beacon Lights was the attraction when H. R. Jacobs' Theatre opened its season 18 to S. R. O. The new decorations are of the light and cheerful order, and give the house a most attractive appearance. The orchestra, under the direction of G. D. Barnard, deserves commendation. The performance was most satisfactory, the cast being evenly balanced and effective throughout. Although it was the opening of the co.'s season as well as that of the theatre, there were no first-night hitches, the rehearsals having been very thorough. Neva Wharton and Randolph Murray, both Clevelanders, were cast for the principal roles of Myra Haynes and Phil. Gordon. Lost in New York week of 25.

The Star opened its season to a very large house 18 with a new frontier play called Silver Bird the Dead Shot. The house has been improved in many respects, and with the new decorations, white and gold predominating, looks very bright and inviting. Captain George H. Hamilton, who assumes the triangular roles of author of the play, manager of the production, and actor of one of the principal parts, announces, oh, so modestly, that Silver Bird is "the greatest and finest play ever written," and several of his assertions in the manifesto prepared for free distribution are peculiar, very. The star, Daisy Beverly, an elocutionist of Brooklyn, a suburb of this city, has considerable talent, and if she must "star," I would like to see her with better surroundings and with a manager who would not claim everything in and out of sight, as such a course must prejudice intelligent people against her. But she is not ready for starring, and the same advice that has been given to many another ambitious young woman should be given to her; to enter a company of people who can act, and work her way up. If she will drop the sing-song tone which she uses considerably she will give a pleasing performance. J. J. Boyd made a hit in the black-face character of Erastus. The singers who have taken unto themselves the drawing name of "The New York Mirror Quartette" were received vociferously. The play itself is very crude and not nearly so impressive as its author would like to have us think. A person who cares to see the English language treated with a reasonable amount of the consideration due it may not find occasion to have his fling at the production from this standpoint, and then again he may. A wedding ceremony in full view of the audience is one of the features of the performance. Manager Drew deserved a better start for the season than this performance gave him, and I wish him better luck hereafter. Next, Dear Irish Boy.

The opening attraction at the Opera House Sept. 1 will be Lizzie Evans instead of the attraction previously announced. On this occasion will be shown for the first time the new drop-curtain showing the birthplace of Shakespeare at Stratford-on-Avon. The lobby will be entirely redecorated and many improvements made in the house, but the one that will interest most the professional people who are booked at this theatre is the replacing of the old and badly worn stage floor with an entirely new one which will add much to the satisfaction the play-people secure from their own performances.

These are a few of the attractions which local Manager Henshaw, of H. R. Jacobs' Theatre, will place before his patrons this season: Master and Man, Tony Pastor, The Great Metropolis, Held by the Enemy, Money Mad, Harry Kernell, The Wife, The Bottom of the Sea, Ivy Leaf, Hands Across the Sea, Fort Donelson and Deacon Brodie.

Manager A. F. Hartz returned home the first part of the week to remain until the opening of the Opera House season, after which he will return to New York to look after Mr. Mansfield's interests.

F. M. Strauss, last season of the Lyceum Theatre, this city, leaves soon for Toronto, where he will be treasurer of the Academy of Music.

Julius Mengendorf has been appointed assistant treasurer of the Opera House.

The Lyceum will look its prettiest when it throws open its doors for the regular season Sept. 1. Several improving changes are being made.

BALTIMORE.

There has been an awakening from the dramatic lethargy during the current week and three of the theatres are now open and fairly under way.

Holliday Street Theatre, under its new management and dressed in a new and attractive garb, opened for the season 18 with Ada Gray in East Lynne as the initial attraction. The attendance has been very large, the audience completely filling the house at every performance. Miss Gray's performance of East Lynne is too well known to need comment. Suffice it to say that it is the same as always; the supporting co. is good. Christopher Columbus opens for week of 25.

At Kernan's Monumental Theatre the season opened auspiciously with a jammed house and an excellent vaudeville programme by The Majestic Consolidation 18. The musical act of the Alexandroff Brothers is especially clever and Roche and Castleton gave a pleasant sketch. Foster Gaiety co. week of 25.

A Woman of the People has proved a drawing card at Front Street Theatre during the current week. The co. presenting it has been thoroughly capable and the scenic and mechanical effects excellent. Frank I. Frayne begins a week's engagement 25.

Ford's Opera House opened Sept. 1 with George Thatcher's Minstrels, and the Academy of Music on the same date with Frank Mayo in Davy Crockett.

The new Lyceum Theatre is rapidly getting into shape, and Manager Albaugh hopes to open his season some time in December. Lillian Grubb, who has been quite ill at her home in this city, is convalescing rapidly, and expects to return to the stage at an early date.

The Chinese here have opened a theatre, but as yet I have been unable to learn anything of the actors or the play. My chicken-feet dialect is a little rusty, but I hope to brighten it up this Winter and find out the Waterbury movement of this new home of the drama.

Eugene Canfield and wife, who have been spending the Summer with Mrs. Canfield's family here, returned to New York last week.

Adam Itzel, Jr., musical director of the Academy and Lyceum, returned from Europe last week much improved in health.

John Doud left the city last week to join the co. supporting Louis James.

ST. LOUIS.

The Dixon and Bell English Opera co. repeated Fra Diavolo the first half and Boccaccio the last half of the week ending 23 at Uhrig's Cave, and at the same time closed a most successful season in every respect. The operas were given in the same excellent manner in which they were presented earlier in the season. All the principals were in excellent voice and made extra efforts for the success of the final week. The attendance during the week was very large, being really the best week of the entire Summer season. The season has been a good one financially for Manager Thomas McNeary, and he is certainly deserving of it, for he has spared neither time nor money to make the Cave an attractive place for Summer amusement. He succeeded in getting a good co. together, and his patrons showed their approval by their constant attendance. Manager McNeary will next season do even better than this, and he has many new ideas that he will carry out.

Girofle-Girofla by the Spencer Opera co. filled Schnaider's Garden nightly during the week ending 24. It was given in the same excellent manner as has every opera presented there this season.

Louise Eissing, the prima donna, who was called to Philadelphia by the death of her sister, returned in time for the opening night and made a hit in the principal part, both in her singing and acting. Each night she was recalled after the drinking song for a repetition of the fancy kick with which she ended it.

Mr. Campbell was unusually clever as Marasquin, and Mr. Lauri as Bolero and Jennie Reiffarth as Aurora, and Miss Nash as Paquita scored successes in their respective characters. The chorus was fully up to the work of the principals.

Alexander Spencer, manager of the Spencer Opera co. at Schnaider's Garden will be tendered a benefit Aug. 23.

Leopold Jordan is in the city and has covered the town with paper telling of the many features new and novel in A Fair Rebel opening at Pope's Theatre 24, the first house to open the Fall season. The theatre will surprise the first-nighters, for it has been newly repainted and frescoed under the personal supervision of Manager Hagan himself, and we all know his excellent taste. The box hangings and draperies have been renewed and the lobby is one of the prettiest in the city. New seats covered with gray corduroy have also been put in and everything is ready for the opening night. Mr. Jones will be in the box-office, and Andrew Brandenberg will be at the door.

Handsome Will Walters, who has been acting as treasurer at Uhrig's Cave this Summer, left 18 for a week's vacation in Chicago. He will return and officiate at his old place at the Grand Opera House.

Manager Joseph Schnaider has returned from Mexico and will remain until his season at the Garden closes.

Manager Hagan's hand is gradually getting better, although it will have to be carried in a sling for some weeks yet. There was a misunderstanding at Uhrig's Cave a few days ago between Manager John Bell and Miss

Bertini, also one later between Hattie Starr and Miss Haynes and Miss Bertini. There are conflicting stories regarding the causes, but it is unfortunate that the daily papers had to be brought into the controversy. Notoriety in matters of this kind is not very enviable.

H. C. Taylor, who is doorkeeper at the Olympic, and who also held the same position at the Cave for several seasons, took Will Walters' place as treasurer of the Cave.

Marshall Thorpe, one of the former correspondents of THE DRAMATIC MIRROR from this city, will bring out a weekly paper devoted to theatrical matters, to be called the St. Louis *Amusement News*. The initial number will appear Aug. 23. Mr. Thorpe's knowledge of theatrical news and his wide acquaintance with professional people, made as correspondent, will insure a bright and entertaining paper, and I wish him success.

Frank Cameron, one of the brightest dramatic editors in St. Louis, has again taken charge of the dramatic columns of the *Star-Sayings*. He will make it shine brighter than ever.

LOUISVILLE.

The regular season at Macauley's Theatre opens Aug. 25 with George Wilson's Minstrels, one week earlier than intended. The co. headed by the inimitable Wilson is heralded by some magnificent printing, naming a fine programme participated in by some of the best known performers in the field of minstrelsy. The house has been put in fine condition and there is every indication of a prosperous season. Manager Macauley has a fine booking and is confident of profitable patronage. Julia Marlowe will open her season at this house 29.

Cleveland's Consolidated Minstrels come to the Masonic 29 for two nights. Manager Bourlier has also announced a fine list of attractions, varied in its character and expects to draw a good share of the season's business.

The second week of the Grieves Burlesque co. at the New Buck has attracted large audiences with an abbreviated version of The Mikado with Lucille Grieves as Yum-Yum and a good olio.

Manager Quilp cancelled the engagement of The Schweigerlings at the Auditorium, their entertainment not being satisfactory to his exacting requirements. The distinguished attachés of the German Court may be able to please His Majesty but failed to reach the standard of excellence required for Auditorium audiences.

Joseph Ostrella, the harpist, receives a benefit at the hands of his friends 22. It will occur on one of the river excursions. Mr. Ostrella will sing and be assisted in the entertainment by the Mandolin Club.

Business Manager Presley Hamilton, of Macauley's, has returned from his vacation rested and ready for the campaign about to open. Pres. is enthusiastic over the prospects of a good season.

E. O. Risley, one of the best of the young professionals from this city, will accept a position with the city government and will not be on the road this season. He spent the Summer at Sherwood Lake, Wis., where, with Hal Reid and wife, a number of entertainments were given and a neat sum realized, besides enjoying a pleasant outing.

The members of the Julia Marlowe co. are here in active rehearsal.

H. A. Weaver, a prominent member, gives a *Courier-Journal* reporter an interesting interview about early theatrical times in Louisville, and of Barney Macauley, Louis James, J. W. Albaugh, Alice Oates, Kitty Blanchard and others at the beginning of their professional careers. Mr. Weaver played in stock here and has since filled engagements with the higher class of stars only.

The joint Philharmonic-Musical Club concert at Phœnix Hill Park 18 was largely attended and was also an artistic success.

The death of P. Harris was in the nature of a surprise to all who knew him here, although the fact that he was in ill health was no secret. He gave the Louisville people at all times full value for their money, and conducted the house here in a manner to inspire admiration and respect. It is said no change will be made in the management for next season, and that Manager Osgood will continue in charge.

CHICAGO.

Frohman's Lyceum co. opened in The Charity Ball at Hooley's, and the crowded house that greeted the popular co. has been repeated every night during the week. The members of this fine organization were received most cordially. Herbert Kelcy was seen to excellent advantage in the part of John Van Buren and Nelson Wheatcroft as the brother Dick was all that could be desired. One of the most pleasing impersonations was the Judge Knox of W. J. Le Moyne, whose comedy was a pleasant relief to the many sombre portions of the play. Georgia Cayvan as Ann Cruger, Effie Shannon as the light-hearted Bessie Van Bruen and the artistic work of Mrs. Charles Walcot and Mrs. Thomas Whiffen were all recognized by frequent applause. The receipts on the opening night were greater than those of the Kendals and Daly's co., which was a matter of supreme satisfaction to Ramsay Morris. The same bill will be kept on for the four weeks of the engagement if the business continues up to standard. Sweet Lavender may be given the last week.

The new theatre of H. R. Jacobs, to be known as the Alhambra, will open Sept. 1 with the Emma Juch Opera co. The theatre is located at the corner of State and Twentieth Streets, somewhat South of the intersection of Archer Avenue, and is in the heart of a populous district. It is one of the largest theatres in the city, in fact, the largest outside of the Auditorium, having a seating capacity of 2,400. Its exits are numerous and the house can be emptied inside of five minutes. The interior presents many new and original ideas and is decorated in a combination of neutral tints most artistically. There are six boxes on each side of the stage and two in front of the first balcony. The stage is commodious enough to permit of the most elaborate effects, and is fitted with every known appliance. An immense amount of new scenery has been provided. There are two grand entrances, one on State Street and the other on Archer Avenue. Prices are to be moderate, and the prospects are that the Alhambra will become one of the great producing theatres of the city.

The Columbia, redecorated and furnished, will open Aug. 24 under the joint management of Al. Hayman and Will J. Davis, with Neil Burgess and a strong co. in The County Fair. No expense has been spared to make the production equal to the New York one, and the fact that Mr. Hayman will be in charge of the house is sufficient to guarantee that everything will be first-class.

At McVicker's Shenandoah continues to draw large audiences and it is certain that the season of thirteen weeks will prove to be one of the greatest financial successes of the house. There remain two weeks more of the drama.

In The Shatchen, now being played at the Grand Opera House Frank Mordaunt easily divides the honors with M. B. Curtis, whose comedy is of the cut-and-dried style he made so familiar in his other pieces. Laura Biggar plays the part of an adventuress admirably. Gertrude Dawes is one of the brightest soubrettes noticed for some time.

When the present engagement at the Grand Opera House is over, the Primrose and West's Minstrels come for a short term, followed by Hoyt's new farce, A Texas Steer. Harry L. Hamlin has returned from his tour with his Summer road attraction, The Fakir, and will now assume the full management of his home theatre.

The third edition of The Crystal Slipper has proved to be a great attraction, and the Opera House has been crowded at every performance. The same bill will be kept on for two weeks, and then Bluebeard, Jr., will be revived for two weeks.

The People's Theatre had an auspicious opening, the attraction being Hanlons' Fantasma. The house was filled and the spectacle was received with much applause. Edward Hanlon took the leading part of Farmer Chase and made much mirth. This week, Jack's Little Game.

La Cigale, with Carrie Lamont and J. J. Murphy, proved an attractive play for the patrons of Havlin's pretty theatre and good-sized audiences have been present all the week. Miss Lamont plays with considerable vivacity. Dickson's co. in 99 week of 25.

H. R. Jacobs' Academy has begun a season of success with Frances Field in Fabio Romani, a sensational play of fair merit. The popular drama Among the Pines will be presented week of 25.

Kelly and Leon opened their new minstrel theatre with a large audience and the business has been quite satisfactory. In the co. are such well-known entertainers as E. M. Hall, Frank Cushman, C. F. Lorraine and a select lot of singers. The only Leon appears in his specialties.

SAN FRANCISCO.

AUG. 19.

The only place which was completely filled or turned people away last night was the Tivoli Opera House. Genevieve de Brabant was sung for the first time at this house, and what a splendid production it was. Emily Soldene was Drogan, her original character, and she was present to direct the rehearsals and stage arrangements, which accounts for a large degree of the pronounced success of its first performance. Francis Gaillard's Sifroy was full of color, his drinking song receiving several recalls. Louise Manfred sang the title rôle in picturesque gowns. Clever Lottie Walton and her lovely sister Mollie did better work than usual, therefore Christine and Narcisse were distinctive features. Those sterling players, Henry Norman and W. H. Fitzgerald, had Graburge and Pitou recalled for everything they did. Much expense accompanies Genevieve in new scenery, rich costuming, and elaborate staging, but it will return to the house in a good long run, if the size and enthusiasm of the first audience count for anything.

Such a pity that dear little Elsie Eeslie is not surrounded by better people, in a stronger play. She carries the entire burden in Prince and Pauper. This is the last week, however, as Dixey comes Monday for three weeks. Then the Crystal Slipper.

Next is Scanlan's last week at the California, when Sept. 2, Hoyt's Midnight Bell will follow.

The Grand Opera House reopened Saturday night to quite a large-sized audience, presenting Nellie McHenry and her little coterie of merry-makers. Her next play will be Chain Lightning.

Joseph Grismer and his co. are growing in stock work and attractiveness at the Bush Street theatre, where the next few nights will close a good month's engagement. Two Nights in Rome is the best thing they have done, Mr. Grismer playing Massey and Phoebe Davies Evelyn.

Hubert Wilke brings Peti the Vagabond Monday next after which Maud Granger will present Inherited for a week.

Charles Cook went to Half Moon Bay on Friday last.

I have seen Sylvia Gerrish at the Tivoli recently, apparently much interested in the performance, which, coupled with her prolonged absence from New York, suggests the probability of an engagement here as first prima donna with the Tivoli family. Another reason for this thought, La Belle Sylvia's mother, to whom she is greatly devoted, is in poor health.

Joseph Hultz is mentioned as next in succession to the business management of the Tivoli Opera House.

Mrs. J. T. Maguire died at two o'clock last Thursday, of heart disease, at the residence of her mother, where she was visiting. She was the wife of the business manager of the Bijou Theatre in New York.

CORRESPONDENCE.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: Palmer's Madison Square co. opened in Captain Swift 11 to a crowded house, and business continued large during the week with Man of the World, Aunt Jack, Saints and Sinners and Jim the Penman in the repertoire. Theatre-parties being of nightly occurrence from the neighboring small towns make up for the absence of the regulars at the seashore at present writing. Prince and Pauper 21 for four nights. W. J. Scanlan Sept. 9 for the balance of the week. Hubert Wilke 15. Maude Granger 29, 30. The management of the Grand have just finished lighting the lobby with incandescent lights, and are preparing to put down a black and white marble tile floor. The Count and Countess Bozenta (Modjeska) occupied a proscenium the opening night of the Palmer co. Treasurer Mansfeld, of the Grand, will go on a week's vacation to Coronado.—Maurice Barrymore fascinated the mermaids with his comely figure at the beach during the week.

COLORADO.

DENVER.—The entrance to the new Broadway Theatre is a fitting foreground for the consummation of skilled work found in the interior. It is wainscoted the entire length in marble, the arch is broad and deep, and is beautifully executed in terra cotta; the floor is tiled with imported material of the same rich color and the ceiling will be of that shade, growing gradually lighter as the box-office is approached. These walls are not ready for the elaborate decorations with which they are to be adorned. At the right near the two spacious doors leading to the foyer are located the box-office and private office for managers. The first thing that catches the eye upon entering the foyer is the ample proportions. It affords a promenade and will undoubtedly be very popular, as it extends around the entire auditorium. On the left as you go in is a retiring room for gentlemen and on the right is a like accommodation for ladies. These rooms are elegantly appointed. Heavy oak mantels and rich upholstery contribute to the furnishings. Each room has a toilet attachment done in marble and nickel-plate. From the foyer the auditorium is reached by four broad aisles with no steps. Boxes extend all around, and the eight prosceniums are unexcelled for beauty. They represent little East Indian pagodas in architecture (everything is East Indian in finish) and the trappings are of the most expensive, blending entirely with the rest of the house. Indeed, it is in the coloring that the house surpasses anything I ever saw in that line. The roof is in deep coves, and considerable blue is used, but in the lower part of the house warmer shades prevail, which, with the deep-blue in the English Wilton carpets, make a combination of color truly exquisite. The proscenium arch is richly adorned with plastic-relief work. The act-drop is from the brush of L. G. Moses, of the firm of Sosman and Landis, Chicago. It represents a street scene in India, and the dark figures of the natives are in striking contrast with the side draperies of light color. It is a splendid specimen of the skill of Mr. Moses, and the firm have reason to be proud of it. On each side of the arch are little arched openings, elaborately draped, in keeping with the arch decoration. The chairs are upholstered in golden-brown plush, full spring seat, and all the latest improvements. One especially excellent feature is the room between the rows. All of the draperies are in designs blending with the rest of the furnishings. There are myriads of incandescent lights (there is not a gas pipe in the building) and where one chances to look he sees a light peeping at him from behind some rich hanging, or whole rows and festoons making the surroundings dazzlingly bright. The electroliers are fine in workmanship, being massive affairs with immense hanging globes. The stairways to the balcony lead from the foyer, and are constructed entirely of iron. That part of the house seats six hundred. The chairs are same as down stairs. The gallery I didn't see. It is approached from Lincoln Avenue and there was so much to occupy my time elsewhere that I couldn't get up there. The stage I described last week. As to the opening last night (18) it was a tremendous success. Every seat was sold and never was there seen as brilliant a gathering in Denver. Emma Juch, and the army of people who accompany her, had a special train from New York for the occasion, and presented Carmen even better than Colonel Mapleson's troupe did a few years ago. Some of the principals had to be prompted some, but it didn't detract materially from the excellence of the performance. Miss Juch's equals Minnie Hauk's well known impersonation of the trifling gypsy. It takes an actress as well as a songstress to properly present the chararacer of Carmen. Miss Juch filled the requirements to the satisfaction of everybody. She was called to the front several times. Space forbids giving individual mention. Suffice it to say that the aggregation in its entirety is one of surpassing merit. The bill is changed each night, Miss Juch alternating with Madame Von Januschowsky. The season lasts two weeks. Denman Thompson next. At the Tabor the New York success, The City Directory, had a crowded house in face of the event that transpired further up town. There are such a lot of first class people in Russell's co. and the farce being backed by the praises of both press and public it cannot fail to fill the house the rest of the week. Charley Reed, Burt Haverly, the pretty girls—in fact all made individual impressions as mirth-provokers. A. M. Palmer's co. comes 25 for two weeks. At the Fifteenth Street Theatre Ben Tuthill's co. has returned from a profitable week's tour of the circuit and stays four weeks more in Denver. Chimes of Normandy is being given in the co.'s well-known capable manner. Miss Johnson has had a week's rest in Manitou, and returns much refreshed from the Spa. The Pirates is in preparation.—ITEMS: Goodyear Elitch and Schilling's Minstrels is the title of a new organization under the management of Charles Schilling, who is now in Chicago in the interest of the attraction. The outfit has been expensively fitted up. Mr. Elitch has made loads of money out of his Zoo this season, and can afford to stock up his co. well. Good bookings in the West and South are being secured. They show in Denver.—A novel advertising dodge was perpetrated on the public last Saturday night in connection with the engagement of the City Directory. Stockets were sent up from the roof of the Tabor, and had orders for boxes attached to them for to-night's (Tuesday) performance.—W. H. Bush, the owner of the Broadway, was obliged to come forward and acknowledge the calls for him. The house was wildly enthusiastic, but Mr. Bush didn't make a speech, and that is where he showed his good sense. Mr. Lonsdale, the local manager, was also in great demand. He is a very pleasant gentleman.

PUEBLO.—DE REMER OPERA HOUSE: Williams' Gem Comedy co. played The Octoroon, Ten Nights in a Bar-room and Two Orphans five nights beginning 11, at popular prices to large audiences. The California Opera co. 16 sang La Mascotte at the matinee to a select audience. Olivette was rendered by the same co. in the evening to a fair house.

LEADVILLE.—TABOR OPERA HOUSE: The California Opera co. in Olivette and Mascotte 13, 14 to good houses. Audiences not over pleased with either performances.—ITEM: An exit on the north side of the Opera House has been put in and here the much needed improvements seem to stop, though decorators are expected daily to freshen up appearances inside.

COLORADO SPRINGS.—OPERA HOUSE: Russell's Comedians presented The City Directory to good business 16. A very good show and every one enjoyed it.

ASPEN.—WHEELER OPERA HOUSE: The California Opera co. presented Olivette and La Mascotte 12, 13 to good-sized and well pleased audiences. This was the opening of our season. Agnes Sherwood appeared to good advantage in her respective rolss. Arthur E. Miller is quite a favorite here and as usual pleased the audiences. C. A. Gilbert is a very fine comedian and received numerous encores. The rest of the cast is fair.—ITEMS: Alice Johnson took a week's vacation at Manitou Springs while the co. played the Silver Circuit.—Phil McCourt, manager of the Fifteenth Street Theatre, Denver, was here with the California co.—Ben Tuthill, manager of this co., will sell his interest to Phil. McCourt and others, this week. He expects to assume the management of the De Wolf Hopper Opera co. as soon as they start on the road. Ben Tuthill and your correspondent had the honor of receiving the first complimentary invitation to fish in Hallam Lake; usually seventy-five cents per pound is charged. The fishermen made a fine catch of the speckled beauties.

CONNECTICUT.

WILLIMANTIC.—LOOMER OPERA HOUSE: This house opened 18 to a fair-sized audience. The play presented was Our Country Cousin, with Frank Jones in the leading part. Water Queen next.

WATERBURY.—JACQUES' OPERA HOUSE: The Ferguson and Mack Comedy co. in McCarthy's Mishaps opened the season 18. The evening was warm, but an enthusiastic audience filled the house. The co. is about the same as last season.—CASINO: The Casino, our new variety theatre, under the management of Henry Pierce, has been doing an immense business. Only first-class artists appear, and the cosy little house is filled nightly by the best people in the city.

NORWICH.—OPERA HOUSE: This house will open the season 30 with Frank Jones in Our Country Cousin. A number of good attractions is booked and a prosperous season is anticipated. Work on the new Broadway Theatre is being pushed rapidly, and everything looks favorable for the opening of this beautiful theatre by Dec. 1 at the latest. Mr. Noxon, of New York, who will manage the house, is now booking the best of attractions, and Norwich people will at last see fine plays and operas adequately presented.

NEW BRITAIN.—OPERA HOUSE: The season opened with McCarthy's Mishaps to a packed house. May such business continue through the season. Uncle Hiram 22; Rice's Corsair Sept. 5; Peck-Fursman's U. T. C. co., 5; Royal Pass 9; A Perilous Voyage 12.

BIRMINGHAM.—STERLING OPERA HOUSE: A. H. Woodhull in Uncle Hiram to a large house 18. Mr. Woodhull as Uncle Hiram is an excellent comedian, and kept the audience in good humor throughout the performance.—ITEM: Manager Woodman has returned from his home in Vermont, where he has been spending the Summer, and is now looking out for the interests of the theatregoing public, as he has some of the best attractions on the road booked for this season.

MYSTIC.—OPERA HOUSE: Frank Jones opened the season 21 at this house in his new play, Our Country Cousin, to a very large audience and made a hit as Jason Wheatley. He was well supported. The play pleased, and every one came away well satisfied with the entertainment. A Perilous Voyage is booked 8. Peck and Fursman's Uncle Tom 11.

WINSTED.—WINSTED OPERA HOUSE: Barlow Brothers' Minstrels opened the season 22 to medium business. Entertainment fair.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE: Patrice, and a very fair co. appeared in her new piece, A Midnight Call Aug. 18, 19. Hot weather made the business done, rather light. The piece was favorably received.—ITEMS: W. M. R. Williamson, formerly manager of the Lancaster Opera House, is now resident manager of Proctor's Grand Opera House.—The new Academy of Music has been leased by Jarmon Brothers of the Lyceum Theatre, Philadelphia, and they will run the house as a first-class theatre, prices ranging from twenty-five cents to $1.—Grimes' Cellar Door, the new musical burlesque in which James A. Mackin will appear, will be given its first representation here 25.—The co. has been hard at work here rehearsing for some time, and has in it some very clever people.

ILLINOIS.

JOLIET.—JOLIET OPERA HOUSE: The Gibney, Gordon and Gibler co. week ending 16 to good houses. The Stowaway to a packed house 18. Beach and Bowers are the next attraction.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: After spending nearly $10,000 in repairs and interior decorations, the Opera House will be opened for the season 28 with Marlande Clarke, followed by Thomas W. Keene Sept. 2. Cleveland's Minstrels 4, Waifs of New York 9, 10, Colored Aristocracy 11, 12, The Private Secretary 15.

QUINCY.—OPERA HOUSE: Primrose and West's Minstrels opened the season at the Opera House to a packed house. The performance was one of the best that has been seen here for a long while.

ELGIN.—DU BOIS OPERA HOUSE: The Beach and Bowers' Minstrels opened the house for the season 16 to a large and well-pleased audience. The Opera House having been newly decorated throughout, and also receiving new scenery, presents a pleasing and attractive appearance, the managers having expended about $1,500 for that purpose. The Stowaway, 19, drew another large audience, and judging from the enthusiasm displayed made a decided hit.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE: Hattie Bernard-Chase in Uncle's Darling to a good house 18, and seemed to please.

GOSHEN.—OPERA HOUSE: Hettie Bernard-Chase in Uncle's Darling, gave excellent satisfaction to a very good house 15.

NEW ALBANY.—OPERA HOUSE: Beach and Bowers' Minstrels will open this house Sept. 10. The New Albany Fair Association will hold their meeting Sept. 26-30. Large crowds are expected, as it is the first fair held in this city for years. A first-class co. could do well during the fair.—ITEMS: Walter Floyd has gone to New York to join his co.—Katie Kerrigan refused to appear in East Lynne after Mr. Peters had gone to considerable expense in advertising, she preferring to make her début in New York.

INDIANAPOLIS.—PARK THEATRE: James D. Clifton and co. succeeded in crowding the house every night week ending 23. Ranch King and Roland Romando were the plays produced.—ITEMS: The Colored Aristocracy co. closed their season here 16.—George A. Dickson, of the firm Dickson and Talbott, arrived home from abroad 17.—F. W. McKay, who is organizing a co. to play a farce-comedy, The Umpire, has left for New York, to engage people.

IOWA.

DUBUQUE: The Hess Opera co. opened the new Grand Opera House 14 with Carmen. It was a gala night for society people of Dubuque, and they had been anxiously waiting for the event for months. Carriages began to arrive at 7:15, and a constant stream of fashion and beauty was passing through the grand entrance and foyers until 8:26, when the house was comfortably filled. Until the curtain rose the audience were busy discussing the merits and the interior decorations of the house. The drop-curtain is a masterpiece and fascinated the entire audience. It is copied from F. S. Church's picture, "The Witch's Daughter." The painting represents the figure of a young and beautiful girl slightly clad, and seated on an upturned crescent, while at her side sits an owl, which seems to be somewhat dissatisfied with her presence. The interior of the house is finished in old ivory, ceilings, walls and boxes to correspond, while a network of brass railings divide the parquet and dress circle. The boxes were all occupied by local railroad officials and many of the stockholders of the house. The audience was in full dress with few exceptions, and the toilets of the ladies were rich and handsome. The opera was not a favorite one, and many were dissatisfied with it. The plot of Carmen is not pleasing. The opera was fairly presented. The opening night was managed by the "Stock" and was their selection. Tickets were sold at $5 each.—ITEMS: Manager Reckl will assume control 23, when he will present the New York melodrama, The Stowaway, for which he has made elaborate preparations. The ushers will wear full-dress throughout the season. The bill of the play is in book-form, and is handsomely gotten up. The title-page has a cut of the house, and makes a nice souvenir of the entertainment.—The old Dubuque Opera House will open the season 29 with The Fireman's Ward.

ATLANTIC.—The Opera House opened 18 with Georgia Hamlin in Little Vic. John Dillon in A Colossal Liar 30. A number of good bookings have been made for the season.

SIOUX CITY.—ACADEMY OF MUSIC: Cleveland's Colored Minstrels to big business. The house was filled to overflowing, and many went away being unable to get within hearing distance. The per-

formance, with the exception of a few features, was a very indifferent one.

DES MOINES.—GRAND OPERA HOUSE: Dark. Frankie Jones Sept. 1. week. Thomas W. Keene next.——FOSTER'S OPERA HOUSE: Dark. Newton Beers 25, week.——CAPITAL CITY OPERA HOUSE: Compton, Franklin and West's Minstrels 28-30. Adams and Morey's Comic Burlesque co. week of Sept. 1.——ITEMS: Daughters of veterans will present The Drummer Boy of Gettysburg during the encampment of the National Guard in this city, under the management of Mr. and Mrs. McClintock.—Fred. P. Wilson, in advance of Newton Beers, was in the city 28-30.

MUSCATINE.—TURNER OPERA HOUSE: House will be open for the season 26 with John Dillon.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE: One of the largest audiences ever seen in the Crawford greeted Primrose and West's Minstrels 13. Standing-room was sold until it was absolutely impossible for more people to wedge themselves into the place, and many went away unable to secure admission. The most remarkable thing about the show was the immense number of ladies who attended. Never, even at an opera here, have I seen so many ladies in gala costumes; and under such inspiring surroundings, it is no wonder that the troupe gave one of the best (if not absolutely the best) minstrel performance ever seen here. The stage setting of the first part was undoubtedly the handsomest of its kind ever shown here at a minstrel performance and everything else was in keeping with it. The comicalities of Lew Dockstader and the dancing of Primrose, Jansen, Queen and Powers deserve especial mention, while the act of Cain and Lorenzo, the grotesque contortionists and acrobats, was the most side-splitting bit of horse-play I ever saw. D. W. Truss, the manager, reports phenomenal business thus far in the season, and from reliable sources I learned that their houses at the Warder Grand in Kansas City were considered the heaviest in the history of the house.——ITEMS: One of the members of the Primrose and West co., while here, took a swim at our Natatorium, and, while relieving himself in the cool water, some small bad boys were occupied in relieving his pockets of nearly thirty dollars. Prompt police work recovered most of the money, but it should be a warning to all who come here to leave their money East.—Manager Crawford has announced his list of attractions for the coming season, and it is one of the best he has ever had. The noticeable feature about it, is the fact that most of the cos. are standard, and that there are very few unknown or cheap attractions in the list. Mr. Crawford's long wrangle with our City Council over the proposed alterations in his theatre has at last been ended, and he has been granted the right to build out over the alley at the rear of the house, upon brackets. This will give him a chance to enlarge his stage and dressing-room facilities and in a short time he will be able to accommodate the heaviest spectacular scenery carried. While in New York recently he obtained quite a number of pointers from some of the best scene-mounters there and has ordered a lot of new scenery and a new curtain all practically fireproof. He is in excellent spirits and anticipates the best season for three years.

MAINE.

PORTLAND.—GREENWOOD GARDENS: Bancroft's Opera co., with several new faces in the cast, gave a very good performance of La Mascotte 18 and are to do The Pirates 21 for three days. Miss Gray is making quite a success as prima-donna and the chorus is strong and well-balanced. Peter Lang joined the co. 18. Business continues large.——PAVILION: Manager McCallom is giving a fine performance of Stricken Blind, or The Wife's Devotion, to very good business 18. Miss Harrington is renewing her success of last season, and Mack Charles is winning new favors. The co. as a whole is very good.

BANGOR.—OPERA HOUSE: Lizzie Evans in Fogg's Ferry and The Buckeye, opened the season here to fair business 12, 13. Richard Golden in Old Jed Prouty to the largest crowd that ever gathered in the Opera House 18.——ITEMS: T. P. Riggs, who takes the part of Liga Prouty, is the son of T. G. Riggs, who is now playing in Australia. THE MIRROR wishes Tony success.—Paul R. Everton joined the Evans co. here this week.

MASSACHUSETTS.

BROCKTON.—CITY THEATRE: Evangeline drew a good-sized and well-pleased audience 20. The co. is composed of good singers and competent artists. Bernard J. Riley, of this city, plays the Irish policeman very creditably, and also does the hind legs of the heifer. He received an ovation here, and was presented with a large basket of flowers.——PERSONAL: Joseph J. Brockley, of this city, is treasurer of H. S. Taylor's Aunt Jack co. this season.

WORCESTER.—THEATRE: This theatre was opened for the season by Thatcher's Minstrels to a packed house. They were well received. Tony Pastor and Lizzie Evans followed, both doing good business. Frank Jones in Si Perkins is billed 26-27; Mr. Barnes of New York 28-30.——MUSEE: The Musee opened 18 with The Octoroon and Mrs. Partington. Fisher's Cold Day Co. week of 25.——ITEMS: Manager Isaac B. Rich was in the city on the night of the opening of the Theatre, looking after the comforts of the audience.—Agnes Stone is in the city for a week. She has not signed with any one yet, and may not, as she contemplates going to Europe with her sister Blanche, who has an English engagement.—Helen Percy Gould is also in the city. Harry La Rose, the well-known juggler and gymnast, will go to New York this week to join Harry Kernell's Specialty co. at Tony Pastor's in September.—Manager Batcheller, of the Musee, is in the city after a vacation at the Shore.—Manager Rock's wife, who has been quite ill, is reported as much improved.

MILFORD.—TOWN HALL: Morris' Equine and Canine Paradox 14-16.——MUSIC HALL: Rice's new Evangeline co. opened the season 18 to good business giving satisfaction.—Pat Rooney 26.——GOSSIP: D. J. Sprague's A Social Session co. are in active rehearsals, and will open their annual tour at Biddeford, Me., 28.—Adin Hall, of this town, will commence his third season with Denman Thompson in The Old Homestead in New York, Oct. 7. The season will open Oct. 6.

LOWELL.—OPERA HOUSE: George Thatcher's Minstrels opened the season 14 to $1,034.75.—Puck's Bad Boy has been very much altered since last season, the last two acts being made up almost of variety business. Johnny Priudle's specialties received numerous encores. There was a big house 16. A Perilous Voyage 18, 19 drew fairly. A Brass Monkey 20, 21.——ITEMS: Charles H. Gorman has joined McCarthy's Mishaps, and Paul Quinn is with Gorman's Minstrels.—Col. Charles H. Duprez, the old-time minstrel manager, is now treasurer of Sam T. Jack's Creole Burlesque co.—Bertrand Bedell, Thomas Wardell, James McDonald, and Lizzie Locke have signed with the Zeffie Tilbury co. Harry Reed is re-engaged as business manager.—Manager John F. Cosgrove is one of the busiest men about town. Besides his manifold duties at the Opera House he has booked the Zeffie Tilbury co. (of which co. he is manager), for forty weeks through the New England and Middle States, and also has an interest in the Lydia Thompson Comedy co. which will start out shortly.

AMESBURY.—GOSSIP: Gorman's Minstrels will open the regular season at the Opera House 28; Devil's Mine Sept. 1; Si Perkins 3; Uncle Hiram 4. C. P. Brown and I. E. Ogden, representing Gorman's Minstrels and Devil's Mine were here last week. Gorman's Minstrels have opened sixteen theatres this season.—Fred. Hooker, manager of the Opera House during the early part of last season is ahead of A Perilous Voyage.—C. W. Currier, ex-manager of the Opera House, now traveling salesman for the Howe Scale Co., was in town last week. Although not engaged in any theatrical business, Mr. Currier continues to read THE DRAMATIC MIRROR regularly.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Gorman's Minstrels opened the season at this house 19 to a good house. Pat Rooney did fairly well 20.——ITEM: Gorman's orchestra play their audience out with "The Star Spangled Banner." Manager Dunn has given orders that the local orchestra play the anthem every night hereafter.

LYNN.—LYNN THEATRE: The regular season at this house opened 16 with Thatcher's Minstrels to a crowded house. Evangeline 23. The Musee will open 25.

FALL RIVER.—ACADEMY OF MUSIC: Evangeline, with its handsome scenery and pretty girls drew a good house 21. Held by the Enemy 29. Uncle Hiram 30. Roland Reed Sept. 1.

HOLYOKE.—OPERA HOUSE: Pat Rooney brought his Wardrobe to this city 15 and it was inspected by a large-sized audience. Pat's Wardrobe is the same old chestnut, but considerable moss has gathered on it of late. The only thing new in the play (?) is some of the people, but like the man who fell out of the balloon, they were not in it, as they could not act even a little bit. Edwin Harley is the only one in the co. that deserved any credit. Alida Perrault made herself very tiresome by trying to imitate Verona Jarbeau in singing a song that has been done to death by the latter. Mr. Rooney made himself very conspicuous by taking offence at a party of ladies and gentlemen (?) who occupied a box, and talked too loud to suit his lordship. He left the stage in the middle of his dancing act, and could not be induced to return for about ten minutes. The scene was left open all this time, and the small boys up in the balcony made things lively by shouting and clapping their hands. Finally Mr. Rooney came out and finished his "turn," after which the people in the box were removed.——ITEM: Joseph Dillon, who left this city a short time ago to join Barlow Brothers' Minstrels, is meeting with success, and occupies a position as interlocutor in the first part.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Pat Rooney pleased a fair-sized audience 16. Little Mattie Rooney captivated the audience by her clever acting, and was warmly applauded.——GAIETY THEATRE: Mattie Goodrich in Grizzly Adams and Monte 18-23 to good business.

NORTHAMPTON.—OPERA HOUSE: Pat Rooney opened the season 18 to a fair house. Co. has been greatly improved since last season, the music being especially good. Al. G. Field's Minstrels 20 to a fair house. They have with them the Mignani Brothers, the Musical Pavlova, Cradoc, the Roman Axman, and Estus, the Equilibrist, who are all first-class. The singing could be improved on.——ITEMS: The roof of the new Academy is up and the stage carpenters are now at work.—George Nash, dancing comedian, is summering here.

MICHIGAN.

DETROIT.—The regular season of the Whitney Opera House opened 18 with a jam, every seat and all the standing room being fully taken. The attraction was Herbert Hall Winslow's Barrel of Money, with Gracie Emmet in the leading role. Miss Emmet has a style peculiarly her own; is a fair dancer and singer, and made a hit. The remainder of the co. is well balanced, and the audience were dismissed thoroughly satisfied with the play. The Lyceum (formerly Miner's Grand), under the management of Messrs. Shaw and De Lano, will open 25 with Hanlons' Fantasma, to be followed by the Emma Abbott Opera co. The house has been thoroughly renovated, and a new drop curtain added. Robert Downing will open the season at the Detroit Opera House 25 in The Gladiator. Mr. Downing is very popular in Detroit, and is always sure of a warm welcome. During his engagement, he will be seen for the first time in this city in comedy, and much interest is taken as to how he will acquit him. Wonderland has undergone improvements involving an outlay of $1,000, and will open 24.

MINNESOTA.

ST. CLOUD.—ST. CLOUD OPERA HOUSE: The Eunice Goodrich Comedy co. closed a week's engagement 16 to the capacity of the house each evening.——ITEM: Miss Goodrich and co. gave a very pleasing entertainment before the convicts of the State Reformatory at this point Wednesday afternoon (13). It is perhaps needless to say that the audience was very appreciative. The Deshon Opera co. arrived in this city this afternoon to fill a week's engagement.

MINNEAPOLIS.—GRAND OPERA HOUSE: Bartholomew's Equine Paradox continues to draw good houses.——HARRIS THEATRE: The Wilbur Opera co. presented Nanon to S. R. O. 18. Many were turned away. The co. gave an excellent performance of this charming opera. The principals were all in good voice and acted with unusual spirit. Susie Kirwin was a sprightly Nanon. She made a decided hit. W. H. Kohnle, H. W. TreDenick, J. H. Jones, were equal to the requirements of their respective roles. Chorus strong and costumes elegant and appropriate.——BIJOU OPERA HOUSE: Shepard's Modern Minstrels to the capacity of the house 14-16. House dark week of 18.——ITEMS:—The Harris theatre has been purchased by the Grand Opera House syndicate, and will hereafter be known as the Syndicate Opera House. Manager Conklin will use the house, for the present at least, largely for local attractions.

ST. PAUL.—HARRIS' THEATRE: The attraction first part of week of 18 was the engagement of Cleveland's Colored Minstrels 18-20 and matinee. The house was packed to the doors and the audience evidently enjoyed the performance. The Tirsenler first part is an attractive feature. Tom McIntosh, James Bland, Billy Farrell and Doc Saylea were the favorites. The co. gives a very fair show. The Wilbur Opera co. in Olivette balance of the week.——NEWMARKET THEATRE: House dark. The season will open 24 with Primrose and West's Minstrels. Manager Wells has for some time been busily engaged in beautifying this attractive little theatre and opened the regular season week including 23 with a really first-class co., Webber and Field's Metropolitan Specialty Stars and Phoite's English Pantomime co. Webber and Field were humorous and entertaining as Dutch comedians, Ida Howell and Belle Thornton pleasing and attractive, and James H. Burton's trained dogs were a feature. Leavitt, the juggler, pleased the audience. A very good performance to S. R. O. nightly. St. Felix Sisters novelty co. week of 25.——ITEMS: Jacob Litt's new Grand Opera House will open Sept. 1, with M. B. Curtis in The Sheridan. Manager Litt intends running this theatre, in first-class style, at popular prices and will no doubt make it a success. He has a very able and efficient local manager in Frank L. Bixby.—Kohl and Middleton's Museum have some excellent stage attractions and do a good business.

MISSISSIPPI.

GREENVILLE.—OPERA: Mascot Opera co. come to Forest Park for three nights the week of Aug. 25 with the favorites, Patti and Phelia Stone, Fatmah Diard and Messrs. Branson and Lodge in the co.—The Opera House reopens Sept. 10 with the popular merrymakers, George Wilson's Minstrels.—Cleveland's Minstrels are sending handsome lithographs and press notices this way daily announcing their coming Nov. 5.—Maude Atkinson opens her season at Chester, Ill., under the management of Fred. Schuchert, touring the South in Forget-Me-Not, Galatea, Camille and a new three-act play by May M. Ward, which she has just accepted and is now rehearsing. In the leading role of Clare Montford, Miss Atkinson thinks she will meet with favor.—Little Gracie Sherwood, last season with Effie Ellsler and The Long Lane co., is spending the Summer at Reno, Nevada, with friends, and has not yet accepted any offers for next season.—The Gilbert-Huntley co. are busily rehearsing at Vicksburg, Miss., where they open their tour Sept. 1. Their repertoire comprises The Tramp, The Messenger from Jarvis Section, May Blossom, Queens and Monte Cristo.

MONTANA.

BUTTE.—Maguire's Opera House after being dark for a long time, opened 11, with A Pair of Jacks, as the attraction for a four nights' engagement. The co. is a strong one and made many friends, Mollie Thompson and Julius Witmark scoring heavily. Clara Morris is the next attraction, sometime early in September, though the exact date is not positively known as yet.——ITEMS: Manager Maguire still controls the Opera House. Louis R. Villemaire, formerly treasurer, has gone to Salt Lake to reside. So many of the large saloons and beer halls are running "free shows," employing really high-priced variety talent that it hurts an attraction at the Opera House. A Pair of Jacks felt it sadly, though they gave a fine performance.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: The regular season was opened 16 by Primrose and West's Minstrels, who drew a crowded house. The universal verdict was: the best minstrel performance ever given here. Lew Dockstader was, perhaps, the centre of attraction, but the entire troupe are artists in their several lines.——BURKHEIM'S GARDEN: The Moulton Opera co. closed a most successful three weeks' engagement 17. They rendered Mikado during the closing week fully as well as ever it was presented here, at regular theatre prices.

MARCELINE.—OPERA HOUSE: Jennie Holman opened this house this season 6, and had fair houses all the week. Co. deserved good houses.

MARYVILLE.—Coup's Equescurriculum 15, 16 to good business. It proved quite a drawing card, and they succeeded in pleasing all. The date for the opening of the season has not been decided on; it will probably not be till some time in the latter part of September.

SEDALIA.—WOOD'S OPERA HOUSE: The Payton Comedy co. opened 18 for a week before a good crowd, opening in Muggs' Landing.——ATLANTIC GARDEN: The Ruby Lafayette co. opened 18 for a week in Ingomar.

NEBRASKA.

OMAHA.—BOYD OPERA HOUSE: Primrose and West's Minstrels crowded the seats, aisles and boxes 19, 20, with enthusiastic audiences. Many new jokes and a scarcity of old ones made the performance most enjoyable. Carleton Opera co. open the regular season week of 31.——POLITICAL: The nomination of James E. Boyd for governor by the democratic convention, places Nebraska in the list of doubtful states for the first time in its history.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE: Gorman's Minstrels gave a novel and entertaining performance to a $400 house 20. Forepaugh's Circus drew the usual large crowds 18.

PORTSMOUTH.—MUSIC HALL: Season opened 19 with Peck's Bad Boy to fair business. Old Jed Prouty 23.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: This house opened its season 21 with Cleveland's Minstrels as the attraction. A big audience greeted this excellent comb., and they witnessed a fine entertainment. Master and Man 22-24 also received good patronage. Fort Donelson 25-27 opened to a fair house. Spider and Fly 28-30.——CROSHEIM'S THEATRE: The McCaffrey-Dempsey comb. gave great satisfaction to good houses all last week. Eunice Goodrich and her Grizzly Adams co. opened 25 to good and well-pleased house.——ITEM: Jacobs' Theatre looks bright and attractive after its refurbishing. The staff has been changed somewhat since last season—Mr. Moore being the new local representative. There will be two attractions a week hereafter.

TRENTON.—TAYLOR OPERA HOUSE: William A. Brady's After Dark co. opened the regular season at this house 22. There was a large audience present that showed its appreciation of all the highly sensational features of the play by vigorous applause. After this date there will be four to six performances a week until June next.

ATLANTIC CITY.—GRAND OPERA HOUSE: Madame Neuville and son in The Boy Tramp Aug. 13-15 to S. R. O. Co. and scenic effects first-class. Manager J. C. Idler's benefit 18 promises to be a financial success, as the tickets are selling very rapidly.

PLAINFIELD.—MUSIC HALL: Cora Tanner in One Error opened the season of the Opera House to a fair but very enthusiastic audience. The play was well produced and warmly received by the audience, Miss Tanner being repeatedly called before the curtain.

NEW YORK.

HARLEM.—East Lynne was substituted for The Robbers as the attraction at the Harlem Theatre week ending 23. R. T. Stetson and Hannie M. Ingham in their respective roles of Archibald Carlyle and Lady Isabella won hearty and well-deserved recognition. A Wife's Peril week of 25.

ITHACA.—HILGUS OPERA HOUSE: Casey's Troubles 26. A large number of first-class attractions have been booked by Manager Hilgus. During the past Summer the Opera House auditorium has been remodeled, the floor elevated and seated entirely with opera chairs and the seating capacity increased.

ROCHESTER.—At the New Grand Opera House the City Club Vaudeville co. appeared week ending 23 to crowded houses. The entertainment presented was enjoyed by all, many features being far beyond the average. Lily Clay week of 25. H. R. Jacobs' Academy reopened the season with Powers' Ivy Leaf 25.——ITEMS: Charles E. Evans and wife are in town on a brief visit.—Lida Holden takes the road in An Irishman's Love, under the management of her husband, J. Henry Lester, who has severed his connection as treasurer of Jacobs' Academy.—M. Stuart Taylor will represent Mr. Jacobs' interests in this city. The selection is an excellent one.—John R. Pierce is home from the seaside, and is busily engaged placing all in proper condition for the opening of the Lyceum.

BINGHAMTON.—OPERA HOUSE: Hubert Wilke appeared as Peti, the Vagabond, 16 to a small house and failed to create any enthusiasm. The Julie Purslane, a variety co., booked for 21, did not put in an appearance.

WATERTOWN.—CITY OPERA HOUSE: Carleton Opera co. week of 18 to fair business. The repertoire contained the most popular operas and gave excellent satisfaction.

NEWBURG.—ACADEMY OF MUSIC: After Dark 21 to a packed house. Co., with one or two exceptions, very much poorer than last season. Charity Ball 25; Effie Ellsler Sept. 3.

OSWEGO.—ACADEMY OF MUSIC: Barry and Fay in McKenna's Flirtation open the regular season 27.

SALAMANCA.—GIBSON OPERA HOUSE: The season of Manager Gibson's new Opera House opened 18 with Dan'l Sully in the revised edition of The Millionaire. The day and night was one of continuous rain, a fact which retarded much of the out-of-town attendance. The theatre presented a bright and pretty appearance, and compliments were pretty freely passed regarding the coziness of the new quarters for lovers of the drama. Of the play nothing but words of commendation can be said. It was a first-night, but the play ran so smoothly that not the least fault could be found with it. In place of the four acts as of old, the piece is now condensed to three with the great railroad scene in the centre. Its mounting was of the most tasteful character, particularly the second act, where a real railroad track was laid by a force of twenty men from the road here. It was a striking and effective piece of work. Mr. Sully, of course scintillated with even more brilliancy than has heretofore been attached to his name, while the supporting co. is an evenly balanced one and unquestionably the strongest that has assisted Mr. Sully in his rise as a star. It is undoubtedly a successful effort, and places Mr. Sully on a higher plane than that which he has heretofore occupied.

SARATOGA SPRINGS.—TOWN HALL: Young Mrs. Winthrop was successfully presented in this hall 17. It was a benefit performance for St. Christina's Home for Incurable, and was under the personal management of Mrs. George S. Adams, wife of the manager of the Grand Union Hotel. The cast included professionals and amateurs and was as follows: Constance Winthrop, Nina Gleason; Edith, Jennie Kennock Lothian; Mrs. David Chitmoyne, Nellie Yale Nelson; Mrs. Ruth Winthrop, Annie Hyde; Maid, Edith C. McGlenney; Douglass Winthrop, Albert L. Cutting, Jr; Bixton Scott, William A. Gleason; Herbert, Charles E. Lothian; Dr. Mitchanke, Mr. Nelson. Each and every one presented their parts perfectly and the ladies were handsomely gowned. The entire stage settings were from the Grand Union and were elegant, the ushers were full evening dress. The musical part of the programme was furnished by Napier Lothian's complete orchestra from the Grand Union. The net receipts were $700.——GOSSIP: Lelia McCord Woolstan, with her mother, are spending the Summer here in a furnished cottage. It is reported that she will leave here early in November for New York, where she will begin as understudy of Caroline Hill in her new piece now being written for her by Steele Mackaye, which will be put on the boards of the Union Square early in the season with Maurice Barrymore in the leading role.—Marshall P. Wilder entertained the guests at the Kensington 24 assisted by Miss Bloch, elocutionist, and Mrs. Stern of New York.—Livingston Russell gave a pleasant reading in the parlors of the Clarendon Hotel 18. It was enjoyed by a large number of auditors.—Thomas Impet, Troy's silver-voiced tenor, delighted the patrons of Congress Park 17-19.—Mrs. Whitney, Boston's favorite soprano, will sing in the Park 21.—Charles E. Lothian left town 16 to join The Still Alarm co. Jennie Kennard Lothian (his wife) left 18 to join The Great Metropolis co.—The Mora-Williams Comedy co. arrived in town 15. They began rehearsals on the Putnam Music Hall stage 18. The regular opening of this Hall will be by Mora Sept. 2.

SYRACUSE.—GRAND OPERA HOUSE: Agnes Herndon opens her own season and that of the house 25, presenting La Belle Marie for three nights. The Ivy Leaf 28-30 followed by The Paymaster.——WIETING OPERA HOUSE: The Cycling Club Minstrels will open the season at this house Sept. 1.——ITEMS: Agnes Herndon and co. are rehearsing here week of 28.—H. R. Jacobs is in town.—Fred. Rashland, of this city, will go with Eagle's Nest this season.—S. H. Cohen is in town in the interests of Agnes Herndon.

BUFFALO.—CORINNE LYCEUM: Lost in New York was the opening attraction at this house. Business was excellent. Lillian Lewis opened 24.——THE COURT STREET THEATRE: The season opened last week with Rip Van Winkle, E. M. Crane representing the old sleeper. It was a successful week. A Boy Tramp follows. The Academy will be opened Aug. 28 by Barry and Fay. Cappa's Seventh Regiment Band gave concerts at Music Hall 23, 24.

ELMIRA.—MADISON AVENUE THEATRE: Lillian Kennedy and co. presented Casey's Troubles 21 to a small but appreciative audience. Daniel Sully 27.——ITEMS: Fred. Peel, in advance of Dan Sully, was here 20.—C. Rosenfels, in advance of Jolie Persians left for New York 19. He was here for several days waiting for paper and money, receiving neither, and being unable to learn whereabouts of co. concluded to return home.

UTICA.—UTICA OPERA HOUSE: Barry and Fay are billed for 25 in McKenna's Flirtation. Rice's World's Fair Minstrels 26.——MECHANICS' HALL: Burgar's Japanese Village and Oriental Vaudeville co. week of 28. Herbert and Daisy Zublin of this city are with the Village. They gave a very pleasing performance. The mind-reading by Mildred is very clever.

OGDENSBURG.—OPERA HOUSE: Rice's Worlds Fair Minstrels to a good house 19.

OHIO.

COLUMBUS.—The Bijou Theatre, as Eichenlaub's new and handsome variety place is called, opened 11 to a crowded house. The bill was a strong one, Alexander Dagman, the Danish Warbler, heading the list.—The Globe, under the management of Harry Whitney, opens 31 with Ullie Akerstrom in Annette, the Dancing Girl.—The Grand opens on the same date with Hoyt's Texas Steer.—Cleveland's Magnificents come to the Metropolitan 20, 21.—The co. engaged by Mr. Vance for The Limited Mail have all arrived and are busily engaged in rehearsing. They open for three nights 28. Will J. Dixon, last season treasurer of the "Met.," goes with them as stage manager.—Victor Ambos and Eddie Fooks are with Kajanka again this season.—Dave Fribourg will do the advertising for the Globe.—Charles W. Benner, in advance of Cleveland's Minstrels, is in town, shaking hands with old friends. Manager Miller made him a handsome offer to take charge of the advertising for the Grand and Metropolitan, which he resigned from the minstrel co. to accept.—George Backus is in town, and can be found on a front seat at every ball game.—Louis Smith's place bids fair to be more popular than ever with the profession this season, as it has been greatly improved.—At the Grand, after A Texas Steer, Private Secretary, Kajanka, Old Jed Prouty, The Hustler, Evangeline and Charity Ball will be seen.—W. H. Holloway, in advance of The Great Metropolis, is in town. His attraction comes to the Grand in September.—G. B. Drake is circulating among old friends. He has not signed for next season.—Dr. H. W. Miller, of the Grand and "Met.," returned from New York to-day.—Referring to item in "Summer Salad," in regard to a local paper using a cut of Joseph Haworth for a man that was hanged—please don't. We have enough to stand, any way. All executions in Ohio take place at the Penitentiary here, and we have had none for several years, the late lamented "Blinkey" Morgan being the last.

DAYTON.—THE GRAND: One of the largest, and by far the most fashionable audiences of the season, greeted Tom Ricketts in Duvar 14, and a better pleased audience never left this theatre. The drama is decidedly interesting, and affords Mr. Ricketts ample opportunity to display his rare ability as a romantic actor. He was called before the curtain at the close of each act, an occurrence quite unusual here.——THE PARK: Colored Aristocracy, 18-20 turned people away at the opening. The judicious use of "crazy" printing drew the crowds. The performance is very, very tissue, and as the weather was extremely warm, it was a roast in two senses. Pearl Melville fills in the week, opening in Pique.——MEMORIAL HALL, SOLDIER'S HOME: Tom Ricketts in Duvar 16 drew the largest audience of the season, and made a very favorable impression with the veterans of the Home.——CUES: Jacob Rosenthal, the hustler of The Hustler, is here, hustling The Hustler, 29.—James V. Cook, of Indianapolis, is the guest of Manager Larry H. Reist. Mr. Cook will go ahead of the Paul Kauvar co. this season.—Manager Samuel Henderson was the recipient of a beautiful silver match-box from his friend, Tom Ricketts.—Manager Larry H. Reist informs me that the Grand will have the cream of the road attractions during the ensuing season.

SALEM.—The Grand Opera House in this city, the new $30,000 theatre on the ground floor, will be opened Oct. 10, 11 with Conried's Comic Opera co.

ELYRIA.—OPERA HOUSE: Daisy Beverly co. in Silver Bird, opened the season 9 to a fair-sized audience, the piece receiving its first production. It is a border drama of the conventional order, poorly constructed and uninteresting, the best feature of the performance being the singing of The Mirror Quartette—named in honor of THE DRAMATIC MIRROR. Of the co., Miss Beverly is the only one worthy of special mention, but the piece is far below her ability.

CHILLICOTHE.—MASONIC OPERA HOUSE: The season opened 18 with Etta Reed in A Parisian Princess. Miss Reed was well received, as she deserves. Her support was only fair. The Hustler, with Flora Moore, John Kernell, and other variety stars, played to S. R. O. 20. Cal McCarty's pleasant boxers took the house by storm.

RAVENNA.—REED'S OPERA HOUSE: The season opened here Aug. 23 with Ten Nights in a Barroom. Hilarity Sept. 2.——ITEMS: The management has secured a list of very good attractions for this season, and the outlook promises a good year. Ravenna has had the reputation of being a Jonah in the theatrical business for several years, but I hope she will soon get a better name. The energetic managers of the Opera House are working hard to improve business, and we are to have two new manufactories next year, employing about 350 hands, which will make quite a boom.

CIRCLEVILLE.—GRAND OPERA HOUSE: This house was opened 19 by Etta Reed in A Parisian Princess to fair business. Miss Reed's work was very good, but her support is not what it should be. The Hustler received its second performance 21.——ITEM: Since last season the house has been thoroughly overhauled and redecorated. Manager Kaufman's list of attractions this season embraces some stronger ones than have heretofore been presented in this city.

FINDLAY.—The Waite Comedy co. appeared during the past week to large and well-pleased audiences. Their repertoire consisted of Nan's Acre Lot, Col. Mulberry Sellers, Widow Bedott, Confusion, etc.——ITEMS: Lelia Koerber, professionally known as Marie Dressler, and her friend, Miss Wilmont, both members of the Frank Deshon Opera co., are visiting the parents of Miss Koerber, who reside in this city.—J. W. Carner will leave the Waite Comedy co. to join the German Ward co. of New York, with which he is engaged for the coming season. Mr. Carner is a great favorite in this city. He was with the Estelle Clayton co. during last season. His hosts of friends in this city wish him success.—Cora Neilson, who has been J. R. Waite's leading lady the past year, has decided to remain at home in this city during the ensuing season. She has received many flattering offers.

PENNSYLVANIA.

NORRISTOWN.—MUSIC HALL: The theatre at Norristown will open its season Aug. 30. During the months it has been closed, it underwent a complete remodeling. The auditorium has been handsomely painted and decorated, and new plush seats are to take the place of the old ones. The scenery

has been all repainted, and new sets and flats added to the long list, making one of the handsomest theatres of its size in the State.==ITEMS: The booking for the season of 1890-91 is very good, consisting of nothing but first-class attractions.—Joseph Jacobs, of Norristown, left 11 to join the Ely co.—George Smith, of Norristown, has also left to join Francesca Redding co. as treasurer.

NEWCASTLE.—The remodeling of the Opera House is almost completed, and on Sept. 3 it will be thrown open to the public with Patrice in A Midnight Call as the opening attraction. The house is now on the ground floor, while another gallery has been added, thus increasing the seating capacity to 1,500. Eight exits are provided on both front and sides of the building. By the lowering of the front floor the height of the fly gallery has been increased about twelve feet and will now accommodate the largest drops. The entire lower floor will be seated with upholstered chairs of the latest pattern. The interior woodwork is painted a delicate shade of pink with gold leaf trimmings, making a splendid contrast to the crimson plush upholstering of the chairs. Twenty dressing-rooms with water and gas are another feature not to be forgotten. In fact, with the exception of the walls, everything is new, and Manager Allen has given us an opera house worthy of our growing and prosperous city. Some of the best attractions on the road are booked for the coming season.

TAMAQUA.—ALLEN'S OPERA HOUSE: The Minnie Seward co. will open the season 25, 26.==ITEMS: Manager Allen has made quite a number of new improvements to his house the past month, and has booked none but A-1 cos.—Manager Charles F. Allen was nominated as County Auditor on the Republican ticket, and from all appearances will no doubt be elected by a big majority.

SHAMOKIN.—G. A. R. OPERA HOUSE: This theatre opens Sept. 3 with The Nabob.==ITEMS: Frank L. Stempson, who, for the past fifteen months has held the position of chief clerk of the National Hotel, this city, has resigned and accepted the position of manager of Thomas E. Shea's Academy of Music, Pittsfield, Mass. Mr. Stempson is a professional man of five years' experience, being at one time a member of the Emma Abbott Opera co., and later traveling in advance of the same co. There is plenty of push in Mr Stempson, and he is sure to meet with success in his new field of labor.

ALLENTOWN.—MUSIC HALL: The season was opened under the new management 16 by Cleveland's Consolidated Minstrels, and Manager Burgunder may well feel proud of the success that attended the opening night. The house was densely packed, and the audience splendidly entertained throughout. The old-time favorites, Billy Emerson, Hughy Dougherty, Barney Fagan and Luke Schoolcraft were the points of attraction. Grimes' Cellar Door 28.==ITEMS: Under the supervision of J. H. Hart, the local manager, Music Hall during the Summer vacation has been thoroughly renovated throughout. New carpets have been laid in the aisles, foyer and offices, and dressing rooms newly painted and carpeted. Incandescent lights will be used as an illuminant, and the manager's office furnished with both local and long distance telephones. A long list of attractions was shown your correspondent, and I can safely say a better line of entertainments has never been booked in our city, with variety enough to suit all tastes. Manager Burgunder assures his patrons that he will spare no efforts to make the coming season the most brilliant in the history of the theatre, and it is hoped that the patronage will be such as to encourage him for his entreprise. The local manager, Mr. J. H. Hart, is a genial gentleman, and has made many friends in our city. He has his office in the Hall made very cosy and attractive, where he can be found daily and will have a welcome for all who will give him a call.—The local Lodge of Elks held a social session in their beautiful new hall after the performance, which was attended by members of several minstrel cos. Hughy Dougherty occupied the chair as honorary president, and Mr. Cleveland was sergeant-at-arms. After solids and liquids had been liberally looked after, an excellent entertainment was given by both the members of the lodge and co., which was continued until a late hour.

BRADFORD.—WAGNER OPERA HOUSE: The season will be opened 29 with The Midnight Call as the attraction.

PLYMOUTH.—OPERA HOUSE: Will open Sept. 1 with Harry J. Smith co.==PEOPLE'S THEATRE: Will open 30 with May Davenport Burlesque co. Both houses have good cos. booked and anticipate a good season.

RHODE ISLAND.

PROVIDENCE.—SANS SOUCI GARDEN: A large audience greeted William Redmund and Beatrice Lieb 18 at the production of the well known Herminie. The absence of Mrs. Barry was a great disappointment to her many friends. The piece was given with its old-time perfection and no doubt will draw largely the entire week.==ITEMS: The Providence Opera House, which opens next month, is having many new and elaborate additions.—The Gaiety has been in the hands of artists and decorators during the Summer and when it opens its doors in September it will be one of the handsomest theatres in New England.

NEWPORT.—NEWPORT OPERA HOUSE: Tony Pastor had a full house 16. He received a great welcome, and his songs, as only Tony can sing them, made a great hit. The Russells, Bessie Bonehill and The Haytors gave excellent satisfaction.==CASINO: The Sunday evening concerts by Mullaly's orchestra draw large houses every night.==ITEMS: The English fashion of having something to entertain one's guests as well as tickle their palate seems to grow on the fashionable world here. The hypnotic fad they have tired of, and it is now proposed to have Lillian Russell hold forth at several dinners later on.—W. Clark Noble, of this city, who modeled John McCullough's bust at Fairmount Park, Philadelphia, and whose execution of the soldiers' and sailors' monument here has attracted such wide attention has been awarded the contract for the monument to be erected in Providence by the Scotch residents of that city in memory of Robert Burns.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE: Cleveland's Colored Minstrels opened at the Grand 14 to S. R. O. Newton-Beers week of 18.

TENNESSEE.

BRISTOL.—HARMELING OPERA HOUSE: Wilson's Minstrels opened 19 to a packed house. Performance satisfactory.==ITEMS: Oliver Taylor, late assistant manager of the Opera House, will leave in a few days for Chicago to join the MacLean-Prescott co. His friends wish him success. This co. is a great favorite here.—Manager Harmeling during the Summer has made many improvements by adding new scenery, stage fixtures, etc.—Messrs. Spicher and Gilchrist will assist in the management next season.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: The City Directory 13 and Easy Street 14 to full houses. The first night the house was packed back to the doors. The co. is much improved since its previous presentation, and is as good as any specialty co. we have seen for a long time. The Irwin sisters, Charles Reed, William Mack, Ignacio Martinetti and Amelia Glover, the skirt dancer, were called and recalled, as long as they would respond. Easy Street is not nearly so good as The City Directory.==ITEM: Professor Willard Weihe, for several years leader of the Theatre orchestra, and Thomas McIntyre, pianist, will take a farewell benefit 18 prior to their departure to Europe to perfect their studies.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: One of the Finest 16 to big business. Manager Walker reports a fine array of attractions for next season, among them being Gillette's Held by the Enemy, Lyceum Theatre co. in The Wife, and The Charity Ball, Madison Square Theatre co. in Aunt Jack, Henry E. Dixey, Rhea, Louis James, Annie Pixley, Richard Golden, Conried Opera co., Rice's Corsair co., Charles T. Ellis in Casper the Yodler, Lewis Morrison in Faust and Aaron Woodhull in Uncle Hiram.

VIRGINIA.

ROANOKE.—OPERA HOUSE: George Wilson's Minstrels opened the season 18 and played to more money than any minstrel co. ever took in here, hundreds of people being turned away. The co. is a good one. The attractions booked for this season are much better, as a general thing, than last. In fact it promises to be the best season that Roanoke has ever had. All our varied industries are in full blast, our people have money and are inclined to spend it.

LYNCHBURG.—LYNCHBURG OPERA HOUSE: George Wilson's Minstrels opened the season 15 to S. R. O. After Dark 28.

WASHINGTON.

TACOMA.—TACOMA THEATRE: W. J. Scanlan in Myles Aroon, Shane na-Lawn and The Irish Minstrel to large houses 6-8. The company gave fair satisfaction.

SPOKANE FALLS.—CONCORDIA THEATRE: Gentry's Equine and Canine Paradox 15, 16 to good business.==NEW STATE THEATRE: McKanlass Minstrels 14 to a good house.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Cleveland's Magnificent Minstrels 18 tested the capacity of the house and delighted the audience.==GRAND OPERA HOUSE: This house will open with True Irish Hearts 25-27; McNulty's Specialty co. 28-30.

CHARLESTON.—OPERA HOUSE: Thomas W. Keene in Richard III. opened the season here, playing to splendid business and giving best of satisfaction. Mr. Keene's support was excellent. Etta Reed next.==ITEMS: Managers Boggs and Burlew have booked a line of sterling attractions for this season, for which our theatregoing people feel gratified.—It gives me pleasure to announce that by next season we will be "in it" to a considerable extent, as plans for two—think of it—new opera houses have been submitted, neither of which is to cost less than $75,000. Will give details later.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE: The Grand was opened 11 by the Hess Opera co., in Martha. A very large and fashionable audience listened to Guthrie, Guille and Clark in the leading parts of Lady Hariet, Lionel and Plunkett with evident satisfaction and it would be hard to divide the honors between them. Il Trovatore was presented 12 with Mouri as Leonora, Guille as Manrico and Clark as Ferrando. The co. is exceptionally good this year though the chorus might be improved to advantage. The Stowaway 28.==ITEM: The Grand has just been finished at a cost of nearly $100,000. It is of Moorish architecture throughout and practically fire-proof. The new departure of omitting the parquet circle and upper gallery, the gallery running far out over the auditorium, gives a very pleasing effect. The seating capacity is 1,200. The scenery, painted by Prof. P. Clawson of Minneapolis, at a cost of $5,000 contains sixteen sets with a drop thirty-six feet high and thirty-six feet wide representing the Golden Temple of Umritser in India. The house is owned by the Land and River Improvement Company of Superior and the management is assumed by C. S. Lincoln.

JANESVILLE.—LAPPIN'S OPERA HOUSE: The season opened here 14 with Beach and Bowers' Minstrels to a good house. Duncan Clark's comb. to unsatisfactory business 16.==ITEMS: Work on the Myers new Opera House is progressing rapidly. The house is expected to be opened about Jan. 1, 1891, and will be one of the best equipped houses of its size in this county. Oscar Cobb, of Chicago, is the architect.

WATERTOWN.—W. J. Lee opens the Concordia Opera House with E. W. Burbank's She co. McGibeny Family booked Sept. 9. Mr. Lee claims he has a great many strong companies this season.

BELOIT.—GOODWIN'S OPERA HOUSE: Hess Opera co. 15 in Il Trovatore. The finest opera we have ever had. Receipts, $270. A return date is promised.==ITEMS: Manager Wilson has bought the Opera House. Although he has not yet secured his title to the property, he has commenced many important improvements. The stage is to be enlarged to accommodate the largest scenery, new opera chairs are to be put in, etc.

OSHKOSH.—GRAND OPERA HOUSE: The Stowaway co. 22 turned people away.==ITEM: The new Turner Opera House is nearly completed.

CANADA.

MONTREAL.—This popular resort opened 18 with E. J. Hassan's One of the Finest. The house was crowded at both performances, new scenery and effects and new specialties are introduced into the piece and the performance is a highly creditable one all round. The theatre has been repainted and redecorated and looks bright and clean in its new dress. Mr. Hassan and Mr. Clarke, business manager, send regards to THE MIRROR. Tony Pastor's Specialty co. week of 25. Fort Donelson next.==ITEMS: The Academy of Music opens week of 25 with Vernona Jarbeau, and a good list of attractions are promised for the coming season.—The Queen's Hall is being turned into a theatre and will be ready for opening shortly. Hope to send you more particulars in my next.

HAMILTON.—GRAND OPERA HOUSE: There is no business of any great importance stirring in the the theatrical line here yet. During the Summer months the moths got into and destroyed a great many cushions and chair backs. These will be recovered before 28, 29 as the season opens on that date with Hassan's One of the Finest. Bert Sinclair, manager for Rhea, has been spending a few days with his relations and friends in this city.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK: Richmond, Va., Aug. 25, 26, Norfolk 27, Lynchburg 28, Roanoke 29, Knoxville, Tenn., 30, Chattanooga Sept. 1, Atlanta, Ga., 2, 3, Birmingham, Ala., 4, 5, Columbus, Ga., 6, Augusta 8, Charleston, S. C., 9, 10, Savannah, Ga., 11, Mobile, Ala., 13, New Orleans, La., 14-20, New Iberia 22, Galveston, Tex., 22, 23, Houston 24, 25, Austin 26, San Antonio 27, 28, Taylor 29, Waco 30.
A. M. PALMER'S MADISON SQUARE: Denver, Col., Aug. 25—two weeks; Kansas City, Mo., Sept. 8-10, St. Joe 11, Omaha, Neb., 12, 13, Chicago, 15—two weeks.
A ROYAL PASS: Portchester, N. Y., Aug. 28, Elizabeth, N. J., 29, Trenton 30, Bridgeport, Conn., Sept. 1, South Norwalk 2, Danbury 3, Waterbury 4, Birmingham 5, Bridgeport 6, Meriden 8, New Britain 9, Bristol 10, Norwich 11, Attleboro, Mass., 12, Fall River 13.
AROUND THE WORLD (Kiralfy's): Philadelphia Aug. 25-30.
AROUND THE WORLD (Fleming's): Cleveland, Sept. 1-6.
A MIDNIGHT BELL: Tacoma, Wash., Aug. 28-30.
AIDEN BENEDICT: Pittsburg Aug. 25-30, Wheeling, W. Va., Sept. 1-2, Huntington 3, Charleston 4, Maysville, Ky., 5, Portsmouth, O., 6.
AN IRISH ARAB: N. Y. city Sept. 1-6, Baltimore 8-13, N. Y. city 15-20, Pittsburg 22-27, Cleveland, O., 29-Oct. 4, Sandusky 6, Fostoria 7, Lima 8, Springfield 9, Dayton 10, 11.
A SOCIAL SESSION: Biddeford, Me., Aug. 28, Newburyport, Mass., 29, Portsmouth, N. H., 30, Halifax, N. S., Sept. 3-5, Moncton 8, St. John, N. B., 9, 10, Fredericton 11, Calais, Me., 12, Bangor 13.
AMONG THE PINES: Chicago Aug. 25-30.
ALL THE COMFORTS OF HOME: N. Y. city Sept. 8—indefinite.
A TEXAS STEER: Columbus, O., Sept. 1-6.
A TRIP TO CHINATOWN: Decatur, Ill., Sept. 18.
ANNA BOYD: Hartford, Conn., Sept. 22.
A. B. CRAIG: Vinton, Ia., Aug. 25-30.
A PERILOUS VOYAGE: Nashua, N. H., Aug. 28, Lewiston, Me., 29, 30.
A BRASS MONKEY: Lynn, Mass., Aug. 29, 30.
A FAIR REBEL: St. Louis, Mo., Aug. 24-31, Springfield, O., Sept. 1, Zanesville 3, 4, Wheeling, W. Va., 5, Cincinnati 7-13.
ALONE IN LONDON: Baltimore Sept. 1-6.
A PARLOR MATCH: N. Y. city Sept. 15.
A BUNCH OF KEYS: Middletown, N. Y., Aug. 29.
A TIN SOLDIER: Charleston, S. C., Sept. 8.
A COLD DAY: Worcester, Mass., Aug. 25-30.
AGNES HERNDON: Rochester, N. Y., Aug. 28-30, Buffalo Sept. 1-6.
A LEGAL WRONG: Indianapolis Aug. 25-30.
AMY LEE: Boston Sept. 1-6.
ANNIE PIXLEY: Philadelphia Sept. 15.
BOTTOM OF THE SEA: N. Y. city, Sept. 1-6, Boston 8-13, Brooklyn, N. Y., 15-20, Newark, N. J., 20-27, Jersey City 29-Oct. 4, Philadelphia, 6-11, Providence 13-18, Brooklyn, N. Y., 20-25, Cleveland 27-Nov. 1, Pittsburg 3-8.
BOOTH-BARRETT: Milwaukee Sept. 29 (Edwin Booth will join the co. at Baltimore Nov. 3.
BEACON LIGHTS: Toledo, O., Aug. 25-30.
BLUE AND GRAY: N. Y. city Aug. 25-30.
BRADBOLL AND FLOWERS' (No. 1): Wellington, Kas., Aug. 25-30.
BRADBOLL AND FLOWERS' (No. 2): Belle Plain, Kas., Aug. 25-26, Harper 28-30.
BLUEBEARD, JR.: Chicago Sept. 8-20.
CHICAGO COMEDY: Remington, Ill., Aug. 25-30.
CITY DIRECTORY: Indianapolis, Aug. 28-30.
CHRISTOPHER COLUMBUS: Baltimore, Aug. 25-30.
COUNTY FAIR: Chicago, Aug 24—indefinite.
CASEY'S TROUBLES: Weedsport, N. Y., Aug. 28, Clyde 29, Baldwinsville 30, Fulton, Sept. 1, Watertown 2, Carthage 3, Potsdam 4, Ogdensburg 5, Canton 6, Belleville, Canada, 8.
CRYSTAL SLIPPER: Chicago June 19-Sept. 6, St. Louis 8-13.
C. A. GARDNER: Pittsburg, Aug. 25-30, Chicago 31-Sept. 6, Nashville, Tenn., 8-10, Chattanooga 11, Birmingham, Ala., 12, 13.
CORINNE: Newark, N. J., Sept. 1-6.
CARRIE LAMONT: Madison, Wis., Aug. 28, Freeport Ill., 29, Rockford 30.
CORA TANNER: N. Y. City Aug. 25-Sept. 20.
DEVIL'S MINE: Waltham, Mass., Sept. 1, Amesbury 2, South Framingham 3, Concord, N. H., 4, Lawrence, Mass., 5, 6, Exeter, N. H., 8, Haverhill, Mass., 9, Nashua, N. H., 10, North Adams, Mass., 11, Saratoga, N. Y., 12, Cohoes 13, New York city 15-20.
DAN SULLY: Scranton, Pa., Aug. 30.
DAN MASON: Danbury, Conn., Sept. 6.
DEAR IRISH BOY: Cleveland Aug. 25-30.
ELY STOCK: Columbia, Pa., Aug. 25-30.
E. P. SULLIVAN: Meriden, Conn., Aug. 25-30.
EFFIE ELLSLER: Newburg, N. Y., Sept. 3.
EDWIN MAYO: Philadelphia Sept. 1-6.
EDWIN ARDEN: Philadelphia Sept. 1-6.
EDNA COURTNEY: Dundee, N. Y., Aug. 25-30.
EUNICE GOODRICH: Winnipeg, Man., Aug. 25-30, Vancouver, B. C., Sept. 8-13.
FAT MEN'S CLUB: Elizabeth, N. J., Sept. 15, Allentown, Pa., 16, Easton 17, So. Bethlehem 18, Mauch Chunk 19, Reading 20, Atlantic City, N. J., 22, Wilmington, Del., 23, 24, Lancaster, Pa., 25, Columbia 26, Harrisburg 27.
FLYING SCUD: Boston Sept. 1.
FORT DONELSON: Paterson, N. J., Aug. 28-30, Montreal, Can., Sept. 1-6.
FRANK DANIELS: Detroit Aug. 25-30, Buffalo Sept. 1-3, Lockport 4, Erie, Pa., 5, Oil City 6.
FRANK MAYO: Baltimore Aug. 25-30.
GREAT METROPOLIS (Brady and Welty's): Norristown, Pa., Sept. 3, Wilkesbarre 4, Scranton 5, 6, Allentown 8, Reading 9, Harrisburg 10, Altoona 11, Wheeling, W. Va., 12, 13, McKeesport, Pa., 15, Franklin 16, Oil City, 17, Titusville 18, Warren 19.
GO-WON-GO MOHAWK: Washington, D. C., Sept. 1-6, Newark, N. J., 8-13, Worcester, Mass., 15-20, Brooklyn, N. Y., 22-27.
GREAT METROPOLIS (Eastern): Philadelphia Aug. 25-30.
GILBERT-HUNTLEY: Vicksburg Sept. 1.
GRIMES' CELLAR DOOR: Scranton, Pa., Aug. 30.
GRIZZLY ADAMS: Hoboken, N. J., Aug. 25-30.
HE, SHE, HIM, HER: Philadelphia Aug. 25-30.
HALLEN AND HART: N. Y. city Sept. 1-6, Toronto, Can., 8-12, Cincinnati 14-20, Chicago 21-28.
HILARITY (Charles A. Loder): Galion, Ohio, Aug. 28, Shelby 29, Massillon 30, Kent Sept. 1, Ravenna 2, New Philadelphia 3, Ashland 4, Uhrichsville 6.
H. E. DIXEY: San Francisco Aug. 25-Sept. 13.
HELEN DAUVRAY: N. Y. city Sept. 20.
HANDS ACROSS THE SEA: Brooklyn Sept. 22.
HERRMANN'S COMEDY: Pana, Ill., Aug. 25-30.
HONEST HEARTS AND WILLING HANDS: Hartford, Conn., Aug. 29, 30.
HENSHAW-TEN BROECK: Norristown, Pa., Aug. 30, Pottsville Sept. 1, Shenandoah 2, Shamokin 3, Sunbury 4, Milton 5, Danville 6, Scranton 8, Pittston 9, Wilkesbarre 10, Williamsport 11, Lock Haven 12, Phillipsburg 13.
HENRY DICKSON: Chicago Aug. 24-30.
HANLONS' FANTASMA: Detroit Aug. 25-30.
HEARTS OF OAK: Milwaukee Aug. 31-Sept. 6.
HENRY CHANFRAU: Newark, N. J., Sept. 1-6.
HORACE MILLER: Pottsville, Pa., Sept. 13, Carlisle 16, Harrisburg 17, Huntington 18, Altoona 19, Cumberland, Md., 20.
HARDIE-VON LEER: Brandon, Vt., Aug. 28, Glens Falls, N. Y., 29, Cohoes 30.
HARRY LINDLEY: Augusta, Me., Aug. 25-30.
IVY LEAF: Syracuse, N. Y., Aug. 28-30, Brooklyn, E. D., Sept. 1-6.
J. H. WALLICK: Cincinnati Aug. 23-30.
J. K. EMMET: N. Y. city Sept. 8-13.
JESSIE BONSTELLE: Sidney, O., Aug. 28, 29, Greenville 30.
JOHN DILLON: Creston, Ia., Aug. 28, 29.
JOHN S. MURPHY: Norristown, Pa., Aug. 30.
JULIA MARLOWE: Louisville Aug. 29.
JAMES O'NEILL: Boston Sept. 29.
KAJANKA: N. Y. city Aug. 16-30.
KATE CLAXTON: Brooklyn, E. D., Sept. 1-6, Brooklyn, N. Y., 8-13.
KATE PURSSELL: Philadelphia, Aug. 25-30.
KATIE EMMETT: Davenport, Ia., Aug. 31, Cedar Rapids Sept. 1, Marshalltown 2, Ottumwa 3, Burlington 4, Keokuk 5, Quincy, Ill. 6, Hannibal, Mo., 8, Springfield, Ill. 9, 10, Peoria 11, Galesburg 12, Streator 13, Chicago 14—three weeks.
KINDERGARTEN: Chicago Aug. 24-30.
KITTIE RHOADES: Ithaca, N. Y., Sept. 8-13.
LIZZIE EVANS: Cleveland, O., Sept. 1-6.
LOUIS JAMES: Pittsburg Sept. 1.
LOST IN NEW YORK: Cleveland Aug. 25-30, Chicago 31-Sept. 6.
LYCEUM THEATRE (Daniel Frohman's): Chicago, Aug. 18-Sept. 13.
LILLIAN LEWIS: Buffalo, N. Y., Aug. 25-30.
LIGHTS AND SHADOWS: Chicago Aug. 31-Sept. 6, Louisville 8-13, Philadelphia 15-20.
LEWIS MORRISON: Asbury Park, N. J., Sept. 1, Hartford, Conn., 8-10, New Haven 11-13, Bridgeport 15, 16, Birmingham 17.
MY JACK: Boston, Mass., Aug. 25-30, Springfield Sept. 1, 2, Lynn 3-6, Worcester 8, 9, Hartford, Conn., 10, 11, Bridgeport 12, 13, Providence, 15-20.
MAY BRETONNE: Lewiston Ill., Aug. 25-27, Havana 28-30.
MRS. LESLIE CARTER: N. Y. city Nov. 10.
MONEY MAD: Buffalo, N. Y., Sept. 1-6, Syracuse, N. Y., 8-10, Albany 11-13, Newark, N. J., 15-20, Paterson 22-24, Hoboken 25-28.
MASTER AND MAN: Philadelphia Aug. 25-30.
MILTON NOBLES: Louisville, Sept. 1-6, Chicago 8-13, Dubuque, Ia., 15, Cedar Rapids 16, Marshalltown 17, Davenport 18, Streator, Ill., 19, Ft. Wayne, Ind., 20, Cincinnati, 22-27, Washington, D. C., 29-Oct. 4.
MCKENNA'S FLIRTATION (Barry and Fay): Buffalo, N. Y., Aug. 28-30, Cleveland Sept. 1-6.
MASK OF LIFE: N. Y. city Sept. 8-13.
MAUDE GRANGER: San Francisco, Sept. 8—indefinite.
MME. AND AUGUSTIN NEUVILLE: Buffalo, Aug. 25-30.
MARIE WAINRIGHT: Pittsburg, Sept. 15.
M. A. SCANLAN: Brooklyn, N. Y., Sept. 1-6.
MONA: Saratoga, N. Y., Sept. 1-6, Pittsfield, Mass., 8-13, N. Adams 15-20, Schenectady, N. Y., 23-27.
MR. BARNES OF NEW YORK (Frank W. Sanger): Worcester, Mass., Aug. 28-30, Boston Sept. 1-6, Lynn, 8, 9, Waltham, 10, Providence, 11-13.
MATTIE GOODRICH: Hoboken, N. J., Aug. 25-30.
MCGINLEY: Spear Fish, Dak., Aug. 27, 28.
MCCARTHY'S MISHAPS: Providence, R. I., Aug. 25-30.
MY AUNT BRIDGET: Trenton, N. J., Aug. 27, Asbury Park, 28, Red Bank 29, Brooklyn, N. Y., 30-Sept. 6.
MARGARET MATHER: New York city, Sept. 1-27.
MAGGIE MITCHELL: Providence, R. I., Sept. 22.
MICHAEL STROGOFF (Mitchell): St. Louis Sept. 7.
MINNIE SEWARD: Mt. Carmel, Pa., Aug. 27, 28, Shenandoah 29, 30.
NOSS FAMILY: Washington, Pa., Aug. 27, Waynesburg 28, Canonsburg 30, Burgettstown Sept. 1, Irwin 2, Derry 3, Leechburg 4, Kittaning 5, Tarentum 6, New Brighton 8, 9, Butler 10, Wheeling, W. Va., 11-13.
NEW YORK THEATRE: Dawson, Pa., Sept. 8-13, Scottdale 15-20.
NELLIE MCHENRY: San Francisco, Aug. 18-30, Salt Lake City, Utah, Sept. 1-4, Park Springs 4, Provo 5, Montrose 6, Salida, Col., 8, Leadville 9, Aspen 10, Pueblo 11, Colorado Springs 12, 13, Denver 15-20.
NATURAL GAS: Lynn, Mass., Sept. 1.
N. S. WOOD: Boston, Aug. 25-30.
ONE OF THE FINEST: Hamilton, Can., Aug. 28, 29, St. Catharines 30, Buffalo, Sept. 1-6, Cleveland 8-13, Pittsburg 15-20, Columbus, O., 21-27, Cincinnati 28-Oct. 4.
OLIVER W. WREN: Griffin's Corners, Aug. 28, Arkville 29, Stamford 30.
OLD JED PROUTY: Rutland, Vt., Aug. 27-29, Bellows Falls 30, Boston Sept. 1-6.
ONE OF THE BRAVEST: Cincinnati Aug. 24-30.
OLIVER BYRON: Philadelphia Sept. 1-6.
OLE OLSON: Oskaloosa, Ia., Aug. 28, 29, Newton 30.
PRINCE AND PAUPER (Tommy Russell): Buffalo, N. Y., Sept. 8-13.
PRINCE AND PAUPER (Daniel Frohman's): Los Angeles, Cal., Aug. 27-30, Oakland Sept. 1-2, San Jose 3, Stockton 4, Sacramento 5, 6, Portland, Ore., 8-13, Seattle, Wash., 15, Tacoma 16, 17, Omaha, Neb., 22-24, Lincoln 25, Sioux City, Ia., 26, 27.
P. F. BAKER: Atchison, Kas., Aug. 28, St. Joe, Mo., 29, 30, Kansas City 31-Sept. 6, Ottumwa, Ia., 8, Cedar Rapids 9, Vinton 10, 11, Marshalltown 12, Waterloo 13, Minneapolis 14-20, St. Paul 21-27.
PAT ROONEY: Attleboro, Mass., Aug. 28, New Bedford 29, Brockton 30, Chelsea Sept. 1, Plymouth 2, Gloucester 3, Portsmouth, N. H., 4, Manchester 5, Concord 6.
PECK'S BAD BOY (Atkinson's): Lynn, Mass., Aug. 28-30.
PATRICE: Wellsville, N. Y., Aug. 27, Olean 28, Bradford, Pa., 29, Jamestown 30, Oil City Sept. 1, Beaver Falls 2, New Castle 3, Buffalo 4-6.
PATTI ROSA: Kansas City, Mo., Sept. 7.
PRIVATE SECRETARY: N. Y. city Aug. 25-30, Elmira Sept. 1.
PAUL KAUVAR: Brooklyn, N. Y., Sept. 8-13, Brooklyn, E. D., 15-20, N. Y. city 22-Oct. 4.
RICE'S SURPRISE PARTY: Philadelphia Sept. 18.
RIP VAN WINKLE (Fitzpatrick's): Dayton, Ohio, Aug. 28-30.
ROSE COGHLAN: Milwaukee Sept. 10.
ROSINA VOKES: Lockport, N. Y., Sept. 24.
ROSE OSBORNE: N. Y. city Sept. 1.
RICHARD MANSFIELD: N. Y. city June 16-Oct. 31.
ROBERT DOWNING: Detroit, Sept. 1-6.
ROBERT MANTELL: Duluth, Minn., Sept. 4.
ROLAND REED: Boston, Aug. 18-30.
ROYCE-LANSING MUSICAL COMEDY: Richland Centre, Wis., Sept. 1, Lancaster 2, Platteville 3, Warren, Ill., 4, Sterling 6, Morrison 8, Blairstown, Ia., 9, Boone 10, Missouri Valley 11, Blair, Neb., 12, Norfolk 13.
RUBY LAFAYETTE: Higginsville, Mo., Aug. 25-30.
RUNNING WILD: Leetonia, Ohio, Aug. 28, New Philadelphia 29, Alliance 30.
SI PERKINS AND COUNTRY COUSIN (Frank Jones): Clinton, Mass., Aug. 28, Athol 29, Marlboro 30, Haverhill, Sept. 1, Nashua, N. H., 2, Lawrence, Mass., 3, Exeter, N. H., 4, Rochester 5, Amesburg 6.
SIBERIA (H. C. Kennedy): Philadelphia, Sept. 8.
STRAIGHT TIP: Lawrence, Mass., Aug. 30.
STUART DRAMATIC: Danville, Ill., Aug. 25-30.
SHENANDOAH: Chicago June 30—Sept. 6.
SILVER BIRD CO.: Kent, Ohio, Aug. 27, 28, Conneaut 29, 30, Erie Sept. 1-6.
TWO SISTERS: Farmington, Me., Sept. 2, Waterville 3, Fairfield 4, Skowhegan 5, Augusta 6, Togus 8, Richmond 9, Bath 10, Rockland 11, Camden 12, Belfast 13.
THOMAS W. KEENE: Lexington, Ky., Aug. 25-28, Columbus, Ind., 29, Evansville 30, Decatur, Ill., Sept. 1, Springfield 2, Peoria 3, 4, Galesburg 5, Burlington, Ia., 6.
THE CANUCK: N. Y. city July 21—Sept. 6.
THE LIMITED MAIL: Columbus, Ohio, Aug. 28-30, Cincinnati 31-Sept. 6, Indianapolis 8-10, Lafayette 11, Logansport 12, Anderson 13.
TALE OF A COAT (Sol Smith Russell): N. Y. city Aug. 14—Sept. 20.
TWO OLD CRONIES: Yonkers, N. Y., Aug. 30.
TWO OLD CHUMS: Eaton Rapids, Mich., Aug. 28, Hillsdale 29, Tecumseh 30.
THE PAYMASTER: N. Y. city, Aug. 25-30.
THE WORLD'S FAIR: Philadelphia, Sept. 8.
THOMAS E. SHEA: Fitchburg, Mass., Sept. 8.
THE SOUDAN: Boston Sept. 15.
THE SNATCHER: St. Paul Sept. 1-6.
THE BALLOON: N. Y. city Aug. 4-20.
THE EDITOR: (Louis Aldrich), Trenton, N. J., Sept. 17.
THE ENGLISH ROSE: Boston Sept. 1—indefinite.
THE MIDNIGHT CALL: Wellsville, N. Y., Aug. 27, Olean 28, Bradford, Pa., 29, Jamestown 30, Oil City Sept. 1, Beaver Falls 2, Newcastle 3.
THE OLD HOMESTEAD: Denver, Col., Sept. 1—two weeks.
THE OLD HOMESTEAD (Denman Thompson): N. Y. city Oct. 6.
THE CHARITY BALL: Cohoes, N. Y., Aug. 30, Troy, Sept. 1-3, Albany 4-6, Syracuse 7-11, Rochester 12-14.
THE SILENT PARTNER: Lawrence, Mass., Sept. 29.
THE STOWAWAY: Davenport, Ia., Aug. 27, La Crosse, Wis., 28, West Superior 29, Duluth, Minn., 30, Minneapolis 31-Sept. 6, St. Paul 7-13.
THE U. S. MAIL: Philadelphia, Sept. 1.
THE FAST MAIL: Kansas City Aug. 31-Sept. 6.
THE FAIRIES' WELL: Toledo, O., Sept. 1-6, Cincinnati 7-13.
THE HUSTLER: Cincinnati Aug. 31-Sept. 6.
THE STILL ALARM: Chicago Aug. 24-30.
UNDER THE GASLIGHT: Trenton, N. J., Sept. 3.
UNCLE HIRAM: Woonsocket, R. I., Aug. 28, Pawtucket 29, Fall River, Mass., 30.
UNCLE'S DARLING: Terre Haute, Ind., Aug. 27, 28, Sullivan 29, Vincennes 30.
ULLIE AKERSTROM: Columbus, Ohio, Aug. 30-Sept. 6, Titusville 8-10, Jamestown, N. Y., 11-13, Chicago 15—two weeks.
VERNONA JARBEAU: Montreal, Can., Aug. 25-30.
WILLIAM REDMUND: N. Y. city, Aug. 25-30, Meriden, Conn., Sept. 1, Bridgeport 2, New Haven 3, Willimantic 4, Hartford 5, 6, New London 8, Northampton, Mass., 9, Westfield 10, Springfield 11, Holyoke 12, South Framingham 13.
W. J. SCANLAN: San Francisco Aug. 11-Sept. 6.
WARDE-BOWERS: Troy, N. Y., Sept. 4.
WILD OATS: Cincinnati, Aug. 24-31.
WORLD (J. Z. Little): Scotdale, Pa., Sept. 1, Apollo 2, Tarentum 3, 4, Punxsutawney 5, Irvania 6, Baltimore 8-13.
WOOD-ST. JOHN DRAMATIC: Baltimore, Aug. 25-30.
WOLFORD ROBERTSON DRAMATIC: Louisville Aug. 25-30.
WIFE FOR WIFE: N. Y. city, Sept. 22.
W. H. CRANE: N. Y. city, Sept. 8—indefinite.
YOU AND I: Boston Aug. 25-30.
ZOZO: Atlantic City, N. J., Aug. 25-30, Philadelphia Sept. 1—two weeks.
ZEFFIE TILBURY: Lowell, Mass., Aug. 25-30, Newport, R. I., Sept. 1-6, Willimantic, Conn., 11-13.

OPERA AND CONCERT COMPANIES.

AMBERG OPERA: N. Y. city June 23-Aug. 30.
BAKER'S OPERA: Fargo, Dak., Aug. 25-30, Stillwater, Minn., Sept. 1-6, Minneapolis 8-13.
CASTLES IN THE AIR: Brooklyn Sept. 1.
CORSAIR: Danbury, Conn., Sept. 1, Waterbury 2, New Britain 3, Meriden 4, New London 5, Woonsocket, R. I., 6, Newport 8, Fall River, Mass. 9.
CONREID OPERA: Troy, N. Y., Sept., 1.
EMMA ABBOTT: Detroit, Sept. 1-6.
FAY TEMPLETON: N. Y. city Aug. 18-30.
GRAU OPERA: Cape May, June 30-Aug. 30.
HINRICH OPERA: Philadelphia, Pa., June 23-Sept. 20.
HESS OPERA: Milwaukee, Wis., Sept. 10—four weeks.
JUCH OPERA: Denver, Aug. 18-30, Milwaukee Sept. 1-6, Chicago 8-13.
MARIE TEMPEST: N. Y. city, Aug 5-Oct. 15.
PAULINE HALL OPERA: Philadelphia, Sept. 22.
PEARL OF PEKIN: Bridgeport, Conn., Sept. 4.
ROYAL OPERA: New Haven, Conn., July 30-Sept. 15.
STRAUSS ORCHESTRA: N. Y. city, June 21-Sept. 15.
THE MERRY MONARCH (Francis Wilson): N. Y. city Aug. 18—indefinite.
THE SEVEN SUABIANS (McCaull): Harlem, N. Y., Sept. 1.
WM. J. GILMORE OPERA: Boston Aug. 18-30.
WILBUR OPERA: St. Paul Aug. 25-Sept. 13.

VARIETY COMPANIES.

ADAH RICHMOND BURLESQUE: Scranton, Pa., Sept. 1-3.
CITY CLUB: St. Louis Aug. 31-Sept. 6.
CREOLE BURLESQUE: Brooklyn, E. D., Aug. 25-30.
ELLIOTT'S VOYAGERS: Seattle, Wash., Aug. 18-30.
FAY FOSTER BURLESQUE: Baltimore, Md., Aug. 25-30.
GUS HILL: Wilmington, Del., Aug. 28-30.
HOWARD BURLESQUE: Harlem, N. Y., Aug. 30-Sept. 6.
HENDRICK AND MILLER: East Brady, Pa., Aug. 28, Emlenton 29, Petrolia 30.

HEUERMANN'S TRANSATLANTIQUES: Washington, D C., Aug. 25-30, Boston Sept. 1-6, Baltimore 8-13, Cincinnati 15-20, Chicago 22-Oct. 4.
HENRY BURLESQUE: N. Y. city, Aug. 25-30.
HANLON-VOLTER AND MARTINETTI ENGLISH PANTOMIME: N. Y. city Aug. 23-Oct. 4.
HARRY KERNELL: Providence Aug. 25-30.
INTERNATIONAL STAR SPECIALTY: Hoboken Sept 1-6.
INTERNATIONAL VAUDEVILLES: N. Y. city Aug. 26-Sept 6.
LILLY CLAY'S COLOSSAL GAIETY: Rochester, N. Y., Aug. 25-30.
LESTER AND ALLEN'S: N. Y. city Aug. 25-30.
MAY DAVENPORT BURLESQUE: Plymouth, Pa., Aug. 30, Sunbury Sept. 1. Harrisburg 2, Lancaster 3, Carlisle 4, Chambersburg 5, Martinsburg, 6, Alexandria, Va., 8, Frankfort, Pa., 9, Millsville, N. J., 10, Burlington 11, Atlantic City 12, Rahway 13, Brooklyn, N. Y., 15-20.
MCCAFFREY-DEMPSEY: Philadelphia, Pa., Aug. 25-30.
MIKE MCVILTY'S SPECIALTY: Wheeling, W. Va., Aug. 28-30.
SHERIDAN-FLYNN: Washington, D. C., Aug. 25-30, Baltimore Sept. 1-8, Philadelphia 8-13.
SHEFFER-BLAKELY: Pittsburg Aug. 25-30.
TONY PASTOR: Montreal, Can. Aug. 27-27, Toronto 28-30, Rochester, N. Y., Sept. 1-6, Buffalo 8-13.
WILL H. DAVIS: Cheyenne, Wyo., Aug. 27, Rawlins 28, Granger 29.
WEBER-FIELD: St. Paul Aug. 25-30.

MINSTRELS.

AL. G. FIELD: Troy, N. Y., Aug. 28, Hudson 29, Kingston 30, Sing Sing Sept. 1, Poughkeepsie 2, Newburg 3, Port Jervis 4.
BARLOW BROTHERS: Great Barrington, Mass., Aug. 28.
BURT SHEPARD: Kankakee, Ill., Aug. 29, Joliet 30, Chicago Sept. 1-6.
CLEVELAND'S MAGNIFICENT: Evansville, Ind., Aug. 27, Paducah, Ky., 28, Louisville 29, 30.
CLEVELAND'S CONSOLIDATED: Brooklyn, N. Y., Aug. 25-30, N. Y. city Sept. 1—two weeks
GORMAN: Amesbury, Mass., Aug. 28, Lawrence 29, Haverhill 30, Salem Sept. 1, Newburyport 2, Lowell 3, Gloucester 4, Chelsea 5, Taunton 6, No. Attleboro 8, Worcester 9.
GEORGE WILSON: Mt. Sterling, Ky., Aug. 28, Lexington 29-30, Frankfort Sept. 1, Bowling Green 2, Hopkinsville 3, Clarksville Tenn., 4, Murfreesboro 5, Columbia 6.
KELLY AND LEON: Chicago Aug. 18—indefinite.
MCCABE AND YOUNG: Sacramento, Cal., Aug. 29, 29, San Jose, 30.
PRIMROSE AND WEST: Minneapolis Aug. 28-30.
THATCHER: Trenton, N. J., Aug. 29, Wilmington, Del., 30, Baltimore Sept. 1-6, Washington, D. C., 8-13.

CIRCUSES.

BARNUM-BAILEY: Elgin, Ill., Aug 28, Rockford 29, Madison, Wis. 30.
CHARLES LEE: North Haven, Conn., Aug. 28, Wallingford 29, Cheshire 30.
MAIN-VAN AMBURGH: Southbridge, Mass., Aug. 25, Spencer 28, North Brookfield 29, Ware 30.
WHITNEY: Greenville, Mich., Aug. 28, Sheridan 29, Palo 30.

MISCELLANEOUS.

BLITZ AND LONG: Urbana, O., Aug. 25-30.
W. C. COUP'S EQUIRCURRICULUM: Des Moines, Ia., Aug. 25-30, Lincoln, Neb. 1-6.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Arden, Edwin
Adams, Ed R.
Adell, Helene
Ashur, Mabel
Allen, Lottie
Ashbridge, Mrs. S.
Atherton, J. W.
Barton, Frank
Belknap, W. S.
Burt, W. R.
Bixby, Amy
Bonfyn, May
Bertram, Chas. N.
Bonnelle, Jeff
Bonfanti, Frederic
Bonelini, Signor
Burton, C. A.
Blanchie, Annie H.
Breyer, Mary
Bennett, Russell
Campbell, Frank
Coffin, Harry
Cooper, Mildred
Carmichael, Robert
Crum, S. J.
Crane, W. H.
Cheatham, Kitty
Cumming, Mat W
Carter, Fanny
Chase, Hettie Bates'rd
Campbell, Robert
Dear Irish Boy (mgr)
Davenport, Lillian
Dart, F. B.
Dashwood, C. H.
Deane, Marguerite
Devault, Philip
Denton, George
Dobbins, J. H.
Downey, Helen
Dixon, Fred
Ellis, Sydney R.
Evans and Hoey
Eyre, Sophie
Evenson, Isabelle
Fox, Dolie
Fenno, Fred
Fisher, Duke F.
Ford, Wm. S. B.
Farren, T. J.
Fenwick, Hattie
Fitch, Kathrin
Forrest, Arthur
Foster, Mr.
Fenton & Fenton
Forsythe, Kate
Gray, Matt
Gayle, Lillian
Gardiner, C. B
Galen, Campbell
Goodwin, Nat
Granger, George H.
Greenwood, Aline
Gabthwaite, Dora
Gray, Ada
Howard, Kate M.
"H. L."
Hodge, Gus
Hayden, Arthur
Hoeglin, Joseph
Harrison, Duncan
Herne, James A.
Harkins, W. H.
Harvey, Eugene
Haynes, J. C.
Hinrichs, Gustave
Hammond, Fred
Howard, T. C.
Hanlon, Mrs. Edw.
Herndon, Agnes
Hamlin, Harry
Haworth, Jos.
Heated, H. E.
Holmes, Chas. N
Ives, Alice E.
June, George W.
Juch, Emma
Jandischek, Miss.
Kent, Charles
Keene, Thomas W.
Kemble, Frankie
Kyle, O. W.
Lamar, Lee
La Verne, Lucille
Lingard, Nellie
Lawrence, Theo J.
Lesnick, Geo
Lowenthal, Nathan
Leffingwell, Mrs. M.
Lee, Carrie
Levick, Gus
Leach, Grace
Lewis, Lillian
Leece, Mollie
Marston, Lawrence
Miller, George
McNish, Frank E.
Maurice, L.
Magnus, Julian
Moulton, Blanche
Mallandis, A.
Misha, Mlle. L.
McCann'n, Maud M.
Morris, Wm.
Meade, J. N.
Moore, E.
Mahoney, Tom
Mitchell, H. W.
Murray, Frank
Mortemach, Louise
MacCollin, A. W. F.
Nelson, Virginia
Norcross, Frank
Oberhoffer, J. E.
Opperman, Fred
O'Conor, Jas Owen
Owens, J. E.
Pyke, George
Peters, Fred W
Perreault, Alida
Pearson, Kate
Paullin, Louise
Prescott, Marie
Polk, J. B.
Parker, Georgie
Perselle, Rene
Putnam, Georgie
Royston, W. H.
Reed, Roland
Ryley, Mrs J H.
Ray, Cora
Reid, Mirian
Radcliffe, Edw.
Reed, George
Roberts, Frank
Rooney, Pat
Rand, Rosa
Rhea, Mlle
Scott, John Philip
Scanlan, W. J.
Stephens, Walter
Sherwood, D. W.
Satterlee, Jennie
St Orme, Harry
Sinclaire, Ernest
Strahorn, Edgar
Sprague, Miss E. C
Sullivan, E. P.
Stanell, Jerome
Seymour, W. F.
Shackford, Chas.
Sturgeon, John
Stanley, Miss M. E.
Tanner, Ed
Taylor, Lucy
Tennyson, J. P.
Thompson, W. A.
Thompson, Lydia
Thomas, Leon J.
Thornton, Adelaide
Tobin, Theo.
Underwood, A. R.
"Uncle Hiram" (Mgr
Vickers, Mattie
Villars, Jessie
Vernon, Ida
Wynne, Agnes
"Woman Against Woman Co.
West, Marjorie
Wilson, F.
Williams, Harry
Williams, Gus
Wilson, Edgar T.
Willoughby, C. D.
Willard, Frank
Wards, Fred
Wassett, T H.
Weston, Frank
Wardell, Etelka

MARK TWAIN'S VERSION.

The controversy between Daniel Frohman and E. H. House having ended, so far as letters are concerned, THE MIRROR deems it fair to reproduce Mark Twain's own views, as expressed to a reporter the other day.

When asked by the reporter when the courts would decide this vexed question, Mark Twain said:

"I expect the courts will decide as between Mr. House and Mrs. Abby Sage Richardson here in New York probably in October. House never thought of making a play out of my book, in my opinion, until he heard that Mrs. Richardson had done it for Frohman. He has acted in a sort of a dog-in-the-manger way about it. You ask it I have any doubt about the ultimate decision of the controversy. I can say this: I have no sort of doubt about what the facts are and what the decision ought to be. But I have a good deal of doubt about what the decision of a law court will be, for I believe firmly in the uncertainties of the law.

"By the way, that was an extraordinary opinion which the Judge gave when he decided to grant a temporary injunction. It is one of those curiosities of judicial decision, as you suggest, of which we have been reading from time immemorial. The learned Court declared that as Mr. House was a sick man and had been confined to his bed and had time to think and to revolve the facts in his mind and freshen up his memory, his recollection of the facts was probably better than mine, because I was such a busy man and was engaged in so many different things! According to that it would seem that sickness is an admirable way to win a lawsuit."

Notwithstanding Mark Twain's references to an impending trial no papers in such a suit have been served on Mr. House, Manager D'Arcy or anybody else.

A NOVEL DOMESTIC DRAMA.

Milton Nobles has begun work upon a new domestic drama which he hopes to have ready for production in April or May. The leading character, which Mr. Nobles will play, will be the Palmy Day Tragedian, whom MIRROR readers will remember as the central figure of a series of bright and entertaining papers, contributed by Mr. Nobles to this journal.

The first act, or prologue, will introduce the tragedian as a young man, a leading actor, and popular favorite in New York city at the breaking out of the war.

He distinguished himself in the army, and at the close of the war becomes a strolling player. After a period of twenty years he reappears upon the scene as the Palmy Day Tragedian.

The leading male character next to the star's will be that of a Texan, an old Confederate soldier, who recognizes in the old player a dashing Federal cavalryman whom he had encountered on the battlefield. They become devoted friends. There will be an interesting ingénue character for Dollie Nobles in the old player's daughter.

While in the construction of the play Mr. Nobles will adhere to his established custom of strong situations to end the acts, the play will be purely a domestic drama, introducing strong character types, and the comedy element will be very prominent.

It is unnecessary to say that Mr. Nobles will treat this character of the old actor with skill and dignity, making him a compliment and not an insult to the guild.

MATTERS OF FACT.

J. Tannenbaum, manager of the Southern circuit, will leave for home at the close of this week. He informs us that the bookings for the coming season are the best he has ever secured. All applications for time hereafter should be addressed to Mobile, Ala.

Cordray's New Theatre, Portland, Oregon, claimed by its manager to be the most popular amusement resort in that city, has open time for first-class attractions. The theatre is centrally located and on the ground floor, is lighted by electricity, heated by steam and has all the latest improvements. Its seating capacity is 1,400.

Emma Shewell is at liberty for juvenile parts.

Members of the profession can obtain seats for the performance of Aftermath at the Berkeley Lyceum by applying to Warde Bingley, 8 Union Square. The entertainment takes place on Tuesday evening, Sept. 2.

Members of the Annie Pixley company will please report to M. C. Daly, Stage Director, at the Westminster Hotel, on Saturday, Aug. 30, at 11 A. M.

Warner and Parini, the European agents for Rich and Harris, Tony Pastor, W. J. Gilmore and many others, represent no less than two hundred and fifty first-class attractions. Richard Warner is at present in this city and can be seen at the Union Square Hotel by managers wishing his services.

Jessa Hatcher, a rising young prima donna and a sprightly comedienne of the French school, has been engaged by the George A. Baker Opera company for the coming season. Her agents, Messrs. Marks and Norman, believe that she will be heard from.

Combinations are wanted at the Portland Theatre, Portland, Maine. All time is open. G. E. Lothrop is the manager.

A Mexican Romance, the new melodrama which was produced in Chicago last May and met with much success, is now booking time for the ensuing season. Managers wishing to play this attraction should communicate with William R. Hatch, care of this office.

Margaret Mather, supported by Otis Skinner and an excellent company, will be seen in several new plays this season. Miss Mather will be under the management of Arthur B. Chase. Frank G. Cotter is business manager.

Willard Spencer's Little Tycoon Opera company will be the only company playing that opera this season. Time is all filled. George W. June is the representative of this organization.

Kate Davis is at liberty.

The following attractions will be under the control of Locke and Davis during the seasons of 1890-91 and 1891-92. The Emma Juch Opera company, The De Wolf Hopper Opera Bouffe company, M. B. Curtis in The Shatchen, and Claudius Nero. Max Freeman is the stage manager for all their attractions, and time can be booked through Randall and Dickron, 1145 Broadway.

Jacob Litt's Big Four circuit, which includes Chicago, Milwaukee, Minneapolis and St. Paul, is now ready to book attractions for the season of 1891-92. The list of companies contracted for during the coming season is a very strong one and Manager Litt will undoubtedly find himself far ahead when the robins nest again.

James Owen O'Conor has a few more dates open for his coming tour in The Outlaw and Hamlet. Managers desiring to book this sensational attraction should apply to W. B. Sissions, manager, 1216 Broadway, New York.

Sosman and Landis, the well-known scenic artists of Chicago, report business very flourishing and that in order to carry out their contracts their entire staff are obliged to work overtime.

MANAGERS' MESSAGES.

BUFFALO, N. Y., Aug. 26.—Lillian Lewis opened packed house. Credit Lorrain instant success. Lawrence Marston as the Jew a new character to the stage. MAX CLAYTON.

PHILADELPHIA, Aug. 25.—Kate Purssell opened to a house of over three thousand in Queen of the Plains. Repeating last season's success. SHERIDAN CORBYN.

CHICAGO, Aug. 25.—First production of Henry Dickson's '93; house filled; gave great satisfaction. JOHN H. HAVLIN.

PITTSBURG, Pa., Aug. 26.—Charles A. Gardner opened at Bijou to packed house in Fatherland. People turned away. GULICK AND CO.

LIMA, O., Aug. 25.—The Hustler opened to-night to jammed house. Fully two hundred people turned from the doors. Play and company made big hit. LOUIS CUNNINGHAM.

ST. LOUIS, Mo., Aug. 25.—Fair Rebel opened the house for the season with matinée to-day. Receipts phenomenal—nine hundred and fifty dollars at the matinee, and evening performance ten hundred and thirteen dollars. Play was received with enthusiasm. J. H. HAVLIN AND O. L. HAGAN, managers People's Theatre.

BOSTON, Aug. 26.—James T. Powers opened in A Straight Tip at Brockton last night. The success of both star and comedy was pronounced. The company declared the strongest yet seen in farce comedy. RICH AND HARRIS.

*** The rates for "Open Time" in THE DRAMATIC MIRROR are: One announcement (one date), 50 cents; for each additional date, 25 cents. Subsequent insertions at same rates.

OPEN TIME

The Following Dates are Offered to Traveling Managers. Write or Wire.

BOWLING GREEN, KY.—Potter Opera House, September 3, 4, 5, 6.

BRANTFORD, ONT.—Opera House, Sept 9, 10, 11.

BROWNSVILLE, TENN.—Opera House, Oct. 1—Fair week.

EVANSVILLE, IND.—The Grand, opening attraction Sept. 1.

EVANSVILLE, IND.—New People's Theatre—Opening attraction Sept. 1 to 13.

NORFOLK, VA.—Lewis Opera House—Open time.

MONTREAL, CAN.—Academy of Music, Sept. 8, week; Oct. 13, week; Oct. 29, week.

DENNISON, O.—Kipp Opera House, Sept. 1, Fair week.

ROANOKE, VA.—Opera House, Nov. 27 and March 30.

WAPAKONETA, O.—Timmermeister's Opera House. Sept. 29, week.

WAYNESBURG, PA.—Opera House, Sept. 4, 5, 8, 9 and 10.

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ANNIE PIXLEY CO.

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M. C. DALY, Stage Director.

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LEADING OR JUVENILES.
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J. G. VAUGHN, Basso.
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Timmermann Opera House, Englewood, Chicago.
Grand Opera House, Meridian, Miss.
New Opera House, Paris, Ky.
Lominon Opera House, Greensburg, Pa.
Hargreaves' Opera House, Chester, Pa.
Murphy's Opera House, Olympia, Washington.
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PORTLAND, MAINE.
TIME ALL OPEN.
G. E. LOTHROP, Manager.

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NEW YORK, August 25, 1890.
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Notice is hereby given that William L. Lykens has been discharged from the management of THE FAY TEMPLETON COMPANY.
All parties are hereby warned against giving him moneys or credits on such account.
By order of the Board of Directors.
FRANK GERTH, Secretary.
NOTE—Charles H. Unverzagt has been elected as sole manager.

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BUSINESS AGENT,
Formerly with Daniel Frohman and McCaull Opera Co.
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Proprietors and Managers, Portland, Oregon.

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MANKATO, MINN.
OPEN TIME.
Oct. 1 to 20; Nov. 1 to 20, Dec. 1 to 4; Dec. 12 to 17; Dec. 23 to 31; Jan. 1 to 14; Jan. 23 to 31; February, all open; March 6 to 31; April, all open; May, all open; June, all open.
J. G. HERBAUER, Manager.

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THE THEATRICAL ROSTER OF 1890-91.

SECOND INSTALMENT.

ANNA BOYD.

W. W. Tillotson, manager; Oakley Sellick, business manager. Tour begins Sept. 22 in New England.

Harry Clifton,	Anna Boyd,
Daniel Daly,	Ella Fontainebleu,
Marcus Moriarty,	E. H. Stephens,
A. Louis Foy	Edward C. McCullough
Charles B. Bryant,	T. J. Goodwin.

ANNIE PIXLEY.

Robert Pulford, manager; Smiley Walker, advance agent; M. C. Daly, stage manager; G. B. Vogel, musical director. Tour begins Sept. 15 at Philadelphia.

M. C. Daly,	Annie Pixley,
Joseph B. Brennan,	Pannie Barry Sprague,
John T. Burke,	Annie Douglas,
Charles Brandt,	Mollie Ravell,
Ben P. Grinnell,	Miss A. Joyce.
George R. Sprague,	Walter P. Macnichol,

A FAIR REBEL.

Edward R. Mawson, manager; George P. Hasbrouck, treasurer; Leopold Jordan, advance agent. Tour began Aug. 24 at St. Louis, Mo.

Maurice Pike,	Fannie Gillette,
Edward R. Mawson,	Leslie Tillson,
Jaques Martin,	Belle Bucklin.
Frank Harris.	Walter J. Brooks,
John P. Connors,	Will H. Ingram,
Frank Harris,	J. P. Keefe.

AUNT JACK.

A. M. Palmer, proprietor; H. S. Taylor, manager; Frank Dietz, business manager; J. J. Buckley, treasurer; Charles Butler, stage manager. Tour begins Sept. 18 at Cohoes, N. Y.

Joseph Haworth,	Pfolliott Paget,
George Backus,	Bertha Creighton,
Charles Butler,	Alice Butler,
E. A. Eberle,	J. W. Blake,
Lewis Baxter,	L. B. Russell,
Charles Bowser,	W. B. Murray,
Louis Mitchell,	Dean Smith.

AFTER DARK.

William A. Brady, proprietor; Harry Elmer, business manager; Fred. A. Hodgson, advance agent; Jeremiah Murphy, stage manager. Tour began Aug. 25 at Richmond, Va.

Edmund Collier,	C. S. Lewis,
J. W. McConnell,	Kelly and Murphy,
John S. Marble,	Sherman and Morrissey
Frank Richardson,	Stella Rees,
Fred. M. Mayer,	Goldie Andrews,
Jeremiah Murphy,	Kate Silleck.
J. P. Frazier,	

AN IRISH ARAB.

William A. Brady, proprietor and manager; William A. Thompson, advance agent; Harry C. Smart, treasurer; J. H. Davies, stage manager. Tour begins Sept. 1 at N. Y. city.

Bobby Gaylor,	S. C. Stark,
Clarence Handyside,	Harry McDargh,
James M. Ward,	S. J. McCarthy,
J. B. Brown,	Marie Rena,
James M. Brophy,	Jessie Story,
J. H. Davies,	Carrie Clarke Ward,
Frank Thompson,	Lottie Hagen,
W. C. Deal,	Kate Stevens,
Paul LaMartine,	Lillie Jackson,
John LaMartine,	Harriet Jordan,
William LaMartine,	Willis Peters,
Will Jackson,	Mary Canton.

BARRY AND FAY.

Goulland and Malley, managers. Tour began Aug. 25 at Saratoga, N. Y.

Charles Lamb,	Florence Ashbrooke,
Charles Sturgess,	Dudie Douglass,
Joseph Wheelock,	Allie Trudelle,
Carl Hackett,	Mrs. R. E. Stevens,
I. J. Murray,	Minnie Lee.

BOTTOM OF THE SEA.

Webster and Brady, proprietors; George P. Webster, manager; Henry P. Green, advance agent; B. J. Murphy, stage manager. Tour begins Sept. 1 at New York city.

George P. Webster,	Samuel Carter.
David Murray,	Will Lux,
Adolph Jackson,	Peter Brown,
George Barnum,	James Lang,
Eugene O'Rourke,	Lillian Lee,
J. H. Fitzpatrick,	Pannie Cohen,
B. J. Murphy,	Belle Douglas,
John Mullery,	Ritta Oneal,
Thomas Gossman,	Sarah Lawrence.

BOSTON HOWARD ATHENÆUM CO.

Rich and Harris, proprietors; Fred. R. Anderson, manager; Julius Peyser, advance agent; John Friesse, stage manager; Max Sturm, musical director. Tour begins Sept. 20, on the Eastern circuit.

Paul Cinquevalli,	Bella Black,
Bob Slavin	The Sisters Waite,
The Boisett Family,	Dutch Daly.
The Brothers Harlow	The Brothers Poluski.
Arthur Forrest,	Conroy and Fox.

BOOTH-BARRETT.

Theodore Bromley, manager; Joseph J. Levy, business manager; Robert M. Eberle, stage manager. Tour begins Sept. 29, at Milwaukee, without Edwin Booth. With Mr. Booth, Nov. 3, at Baltimore.

Edwin Booth,	Minna K. Gale,
Lawrence Barrett,	Anna Proctor,
John A. Lane,	Mrs. Beaumont Smith,
Ben G. Rogers,	Mrs. Garrie Davidson,
Wilfred Clarke,	Edward Vroom,
Lawrence Hanley,	Beaumont Smith,
Frederic Vroom,	Herbert H. Pattee,
James Taylor,	W. R. S. Morris,
Albert Bruning,	Frank Lodge,
Rankin Duval,	George McCulla,
George C. Hazleton.	William Hughes,
Garrie Davidson,	Steve Horne,
William Taggart.	

CLEVELAND'S CONSOLIDATED.

W. S. Cleveland, manager. Tour begn Aug. 25, at Brooklyn, N. Y.

Billy Emerson,	Barney Pagan
Hughey Dougherty,	Lake Schoolcraft,
Fields and Hanson,	Griffin and Marks,
Signor Bendetto,	Eddie Fox,
Raymond Shaw,	The Craggs.

CASINO COMPANY.

Rudolph Aronson, manager; Albert Aronson, treasurer. Now playing.

Fred. Solomon,	Charles Renwick,
Harry Hallam,	Arthur Tams,
Charles H. Delos.	Lillian Russell,
Max Lube,	Camille Darville,
A. W. Maflin,	Marie Halton,
John Brand,	Eva Davenport,
George Olmi,	Grace Golden,
H. Leone,	Eva Johns.

CORA TANNER.

Col. Wm. E. Sinn and Walter Sinn, proprietors; Wm. T. Grover, acting manager; George R. Edeson, stage manager. Tour began Aug. 25 at N. Y. city.

Harold Russell,	Cora Tanner,
Myron Calice,	Minnie Dupree,
George R. Edeson,	Ada Dwyer,
Harry Meredith,	Lulu Klein,
Owen Westford,	Theodore M. Brown,
George M. Windsor,	Henry Davis.

EUNICE GOODRICH.

William Pottle, Jr., manager; Prof. George A. Ott, musical director. Tour begins Sept. 8 at Vancouver, B. C.

James R. McCann,	Lizzie Kendall,
Harry Jackson,	Ella Lawrence,
Maurice Brennan,	Pearl Kendall,
W. R. McKay,	La Petit Theodora.
Fred Kay.	

EMMA JUCH.

Locke and Davis managers. Tour began Aug. 18 at Denver, Col.

Otto Rathjens,	J. C. Miron,
Charles Headmont,	S. H. Dudley,
Payne Clarke,	Emma Juch,
William Stephens,	George Jannschowsky
George Gould,	Carlotta Maconda,
John E. Belton,	Marie Freebert,
Henry Vogel,	Cecilea Hecht,
Allegrino Gannio,	Lizzie Macnichol,
Franz Vetta,	Jennie G. Flower,
E. N. Knight.	Duncn Holmes.

E. H. SOTHERN.

Daniel Frohman, proprietor; V. E. Kennedy, manager; Ramsay Morris, advance agent. Tour began Aug. 26 at New York city.

E. H. Sothern,	Tully Marshall,
M. Selten,	Kate Denin,
W. Craven,	Mrs. Selten.
Rowland Buckstone,	Virginia Harned,
Owen Fawcett,	Netta Guion,
Cyril Scott,	Linda Bainbridge.
H. W. Montgomery,	August Cook,
Ernest Sterner	

GILBERT-HUNTLEY COMPANY.

J. E. Franklin, business manager; W. R. Coffee, musical director. Tour begins Sept. 1 at Vicksburg, Miss.

J. H. Huntley,	Belle Gilbert,
James M. Gilbert,	Margaret Tennant,
R. E. McElreth,	Pannie Grant,
P. D. Munro,	E. L. Walton.

GEORGE THATCHER'S MINSTRELS.

Rich & Harris, proprietors; Henry J. Sayers managers. Now playing.

George Thatcher,	Jay Quigley,
John Wild.	John A. Coleman.
Thomas Le Mack.	Ed. Marble,
Wood and Shepard	R. J. Jose,
George W. Lewis,	Raymon Moore,
Roderigo Rapoli,	H. W. Frillman,
Frank La Mondue,	Thomas Lewis,
Joe K. Kelly,	W. A. Patterson,
Frank Higgins,	Robert Whitney,
Edward Halton,	John Rooney.
H. A. Higgins,	James Nevins,

Mazuz Abacco Mahomed Ali Tara.

GO-WON-GO MOHAWK.

Go-Won-Go Mohawk, manager; Frank Connors, advance agent; C. W. Charles, business manager. Tour begins Sept. 1 at Washington, D. C.

W. J. Kerstetter,	Florence Germaine,
J. Irving Southard,	Madeline Owens,
C. B. Owens,	Mande Kirby,
George W. Woods,	Wa-ce-no,
Master Willie Killia,	No-we-da,
O-ji-ga-tek-ha,	Ga-ne-gua,
Running Elk,	Antelope.
Little Tomahawk,	

HANLON-VOLTER AND MARTINETTI

Rich and Harris, proprietors; I. W. Drew and W. C. Cameron, managers. Tour began Aug. 23 at New York city.

Paul Martinetti,	Josephine Martinetti,
Alfred Martinetti,	Clara Martinetti,
John Heard,	Dora Emerson,
J. W. Craig,	Henry Hanlon-Volter,
Charles Switzer,	Fred Hanlon-Volter,
Henry Carlo,	Wortemburg Family,
Antonio Revello,	The Brothers Huline,
Walter Emerson,	The Montaigne Troupe,
Robert Hanlon-Volter,	Stebb and Trepp,
Willie Hanlon-Volter,	Gus Gebert.
James Hanlon-Volter.	

HUBERT WILKE.

M. J. Murphy, manager. Now playing.

Hubert Wilke,	Mabel Amberg.
Will Haworth,	Kate Blanche,
W. J. Constantine,	Marion Lester,
Adolph Bernard,	Miss Mowatt,
J. A. Washburne,	Dot Clarendon.

HALLEN AND HART.

Harry Hine, manager; Frank Hart, advance agent; A. E. Morgan, treasurer; Fred. Gagel, musical director. Tour begins Sept. 1 at New York city.

Fred Hallen,	Annie Lewis,
Joe Hart,	Mollie Fuller,
John McWade,	Ada Somers,
Mark Murphy,	Blanche De Clairmont.
G. W. Reed,	Nellie Price,
Charles Kettler,	Jennie Reynolds,
John Clark,	Edith Murrell.
Samuel P. Cutter,	Harry Hilton,

JAMES REILLY.

Matt Leland, manager; Wilson S. Ross, business manager. Tour began Aug. 18 at New York city.

James Reilly,	Frank Witmark,
Guy Spangler,	Frank Dale,
John H. Brannick,	Louise Reming,
Frank Marion,	Nina Bach,
Harry Reese,	Clara Bell,
Charles Travers,	May Templeton,
Ed. Witmark,	Little Edna.

J. K. EMMET.

J. Klise Emmet, Jr., manager. Tour begins Sept. 8 at N. Y. city.

J. K. Emmet,	Maude White,
George F. James,	Tillie Shields,
Harry Hanscomb,	Josie Bacon,
W. C. Utter,	Mrs. Brinkley,
Charles J. Tyffe,	Helen Sedgwick,
Frank Girard,	Frank Webb,
C. St. Aubyn,	H. W. Brinkley.
Richard Welsh,	

JAMES O'NEILL.

Sandford H. Cohen, manager; J. W. Shannon and N. D. Jones, stage managers; W. F. Blande, stage manager in advance. Tour begins Sept. 29 at Boston.

Joseph E. Whiting,	Alberta Gallatin,
J. W. Shannon,	Grace Roven,
Edwin Jordan,	Kate Fletcher,
N. D. Jones,	Henrietta Starbruck,
C. E. Brewster,	Frank B. Boudinot,
Jules Ciuzetti,	Fred. Arundel,
Robert Brown,	Mark Davidson,
E. G. Marquet.	S. Carpenter.

JAMES T. POWERS.

Rich and Harris, proprietors; E. Rosenbaum, manager; John F. Harley, advance agent; Henry Sayer, musical director. Tour began Aug. 25 at Lowell, Mass.

James T. Powers,	Emma Hanley,
Peter F. Daily,	Emily Stowe,
John Sparks,	Delia Stacey,
Jerre McAuliffe,	Eloise Mortimore,
F. T. Ward,	Lilla Linden,
Al. Hart,	Maggie Garret,
J. C. Curran,	Howard Graham,
William Poole,	Oscar Schnering.

LITTLE LORD FAUNTLEROY.

T. Henry French, manager; Edgar T. Wilson, business manager; J. H. Crowell, advance agent. Tour begins Sept. 1 at Bangor, Me.

Wilson Enos,	Rachel Stirling,
M. W. Rawley,	Florence Foster,
E. A. Locke,	Emma Laurena,
George Bunny,	Ada Fleming,
Harry Flohr,	Georgie Enos.
George Marston,	George S. Phillips,

LITTLE LORD FAUNTLEROY.

T. Henry French, manager; George Appleton, business manager; John G. Nagle, advance agent. Tour begins Sept. 29 at Troy, N. Y.

Frank R. Aiken.	Minnie Radcliffe,
James G. Peakes,	Georgie Woodthorpe,
Russell Bassett,	Gertie Homan,
F. A. Cooper,	Georgie Cooper,
Alfred Williams,	A. G. Smith.
Ben Singer,	

MARGARET MATHER.

Arthur B. Chase, manager; Frank G. Cotter, business manager. Tour begins in Canada Sept. 1.

Otis Skinner,	Margaret Mather,
Henry E. Walton,	Jeannie Winston,
Fitzgerald Murphy,	Maida Craigen,
Edward Holland,	May Gordon,
Gilmore Scott,	Harry Eytinge,
Harold Hartzell,	Howard Kyle.
Henri De Lussan,	Edson Dixon.
H. Courtney.	

MARIE WAINWRIGHT.

Julian Magnus, manager; Fred. Mook, business manager; E. V. Backus stage manager; Frank Bassett, master machinist. Tour begins Sept. 15 at Pittsburg.

Barton Hill,	Marie Wainwright,
William F. Owen,	Blanche Walsh,
Percy Brooke,	Louise Muldener,
Wallace Bruce,	R. B. Royce,
Neil Gray,	T. J. Lawrence.

MR. BARNES OF NEW YORK.

Frank W. Sanger, manager; Thomas Baker, acting manager; James E. Moore, advance agent; M. Snyder, stage manager. Tour began Aug. 28 at Worcester, Mass.

James Neill,	Emily Rigl,
Sheridan Block,	Annie Haines,
Hugo Toland,	Effie Germon,
M. Snyder,	Annie H. Blancke,
Henry Roberts,	Rose Snyder,
E. K. Morrison,	Mary Farish,
W. P. Henley,	Mrs. C. S. Western,
H. A. Bronson,	P. McClelland,
George M. Ewell,	Albert Roberts,
P. L. Fontaine,	T. W. Fitzgerald.
S. N. Walters.	

MORA-WILLIAMS.

Fred. Williams, manager; C. W. Otis, advance agent; Oscar W. Dibble, treasurer; Prof. De Boncy, musical director; Joseph W. Walsh, stage manager. Tour begins Sept. 1 at Saratoga, N. Y.

Joseph W. Walsh,	Mora,
J. M. Donavin,	Jeannette Howill,
E. R. Burton,	Rita Walsh,
Will S. Perry,	Mollie Bumary,
Dave Seymour.	Arthur Ludwig.

MY AUNT BRIDGET.

Robert B. Munroe, manager. Tour began Aug. 27 at Trenton, N. J.

George W. Monroe,	Nellie Rosebud,
John C. Rice,	Catherine Linyard,
Charles J. Ross,	Flora Echard,
Charles Postelle,	Sadie McDonald,
W. A. Mack,	Minnie Carleton,
Bernard Dyllyn,	Joe Nichol,
W. Henry Whyte,	Roland G. Pray.
James Cavanaugh.	

M. B. CURTIS.

Locke and Davis, proprietors; J. W. McKinney, manager; Edward W. Dunn, treasurer. Tour began Aug. 17 at Chicago.

M. B. Curtis,	Laura Biggar,
Frank Mordaunt,	Gertie Dawes,
Raymond Holmes,	May Mills,
Charles Cline,	G. Herbert Leonard.

McCAULL OPERA COMPANY.

Harry Askin, manager. Tour begins Sept. 1 at Harlem, N. Y.

Chauncey Olcott,	Lily Post,
Robert Dunbar,	Josephine Knapp.
R. F. Cotton,	Annie Myers,
W. P. Blaisdell,	Jessie Corlette,
Charles Turner,	Mathilde Cottrelly,
John E. Murphy,	Charles H. Jones,
James Finney,	William Rochester.
Robert Wilson.	

RUSSELL PRINCE AND PAUPER.

Lambrecht and Russell, proprietors: H. A. D'Arcy, manager; Perrers Knyvett, advance agent; Louis Barrett, stage manager; A. C. Pell, musical director. Tour begins Sept. 2 at Auburn, N. Y.

Tommy Russell,	Marion Russell,
Charles Kent,	Mamie Sterling,
Frank Tannehill, Sr.,	Meriam Reid,
Louis Barrett,	Grace Denton,
Charles Foster,	Maria Bingham,
John Haselrigg,	Lizzie Bixby,
Aldrich Knight.	Nelma Swanston,
Irving Williams,	Miss M. Cory.
Wm. Aldrich,	Alfred Summers,
G. W. Cory,	George Weston,
Louis Knox,	S. De Daho,
W. P. Scott.	

RAGLAN'S WAY.

David M. Peyser, manager; Simon Nahm, advance agent. Tour begins Sept. 1 at Philadelphia.

Edwin Arden,	Selena Petter,
C. G. Craig,	Lenora Bradley,
Robert V. Percy,	Gladys Wallis,
Foster Piatt,	Baby Juliet.
George Nelson,	

RICE'S SURPRISE PARTY.

Edward E. Rice, proprietor, Sam Harrison, manager; W. W. Furst, musical director; Napier Lothian, stage manager. Tour begins Sept. 8 at Philadelphia.

J. W. Herbert,	Elaine Ellson,
George K. Fortesque,	Virginia Earl,
Sam J. Ryan,	Marion Giroux,
Mr. Ten Broeck,	Lottie Nicol,
George Lyding,	Eileen Karl,
J. H. Bradbury,	Lillian Maehl,
William P. Hooley,	Addie Walton,
C. H. Harvey,	Helen Smith,
Edward Willard,	Adelaide Farrington,
Victor Elden,	Christine Mertens,
James Carroll,	Rose Carew,
F. H. King,	Lillian Cleaver,
E. H. Taylor,	Marie Menville.
George H. Cohen.	

ROYCE-LANSING COMEDY CO.

Royce and Lansing, proprietors; W. E. Harris, advance agent; Nellie Harris, press agent.

Ray L. Royce,	Calla Barbour,
Arthur C. Moore,	Lizzie Royce,
Billy Barbour,	Jessie Barbour.
Charles Horwitz.	

SPOONER COMEDY CO.

B. S. Spooner, manager; C. L. Maitland, advance agent; Harry Fernandez, stage manager. Tour began Aug. 17 at Bloomfield, Iowa.

C. B. Gillingwater,	Edna May,
W. H. Van Etten,	Olive Grove,
L. L. Spooner,	Jennie Navarre,
Charles Rummell,	Olive Orretta,
R. K. Spooner,	Mollie Spooner.
Frank Wilber,	Little Cecil Spooner.

SOL SMITH RUSSELL.

Fred E. Berger, manager; George S. Stevenson, stage manager; C. Van Etten, musical director. Tour began Aug. 14 at New York city.

Sol Smith Russell,	Linda Deitz,
John E. Kellerd,	Mrs. Mary Barker,
Alfred Hudson,	Merri Osborne,
Frank Lawton,	Little Hazel Chapple,
Charles A. Krone,	George S. Stevens,
Walter Hale,	H. S. Clarke,
R. F. Sullivan,	Master Alfie Hudson.
J. H. Wilson,	

THOMAS E. SHEA.

E. W. Varney, Jr., manager; Ralph A. Ward, treasurer; J. T. Macauley, advance agent. Tour begins Sept. 8, at Fitchburg, Mass.

Thomas E. Shea,	Jewell Sheridan,
Henry Testa,	Mrs. Harry Bloodgood,
Joseph Greene,	Helen Frost.
Will Cairnes,	Alice Murdock.
Austin Gavin,	John T. Shea,
George Richens,	W. O. Wellmore.

THE GREAT METROPOLIS.

Klaw and Erlanger, managers. Tour began Aug. 23 at Philadelphia.

Martin J. Cody,	Alice Mansfield,
Harry Weaver, Jr.,	Alfa Perry,
Hamilton Revel,	H. D. Beyers,
J. C. Callahan,	Jay Mowbray.

THE GREAT METROPOLIS.

G. M. Welty, manager; C. K. Beell, assistant manager; W. Hallaway, advance agent. Now playing.

J. J. Tighe,	Jennie Kennark,
Robert Neil,	Camille Cleveland,
Willard Lee,	Della Sawyer,
H. E. Case,	M. Montgomery,
Harry Simon,	—— Tighe,
H. Martell,	Kitty Johnson,
E. Morse,	Capt. Sorcho.
C. Mallen,	

THE FAKIR.

Harry L. Hamlin, manager; George Dunlap, acting manager; William A. McConnell, advance agent. Tour begins Sept. 1 at Chicago.

John H. Bunny.	Alice Harrison,
William Gilbert,	Helen Reimer,
John T. Craven,	Annie Southerland,
George B. Gilson,	Mollie Sherwood,
John Gilroy,	Kamie Gilroy,
George Mitchell,	Emma Pollock,
Chris. Berger,	Adele Reno.
Evelyn Pollock.	

THE LIMITED MAIL.

Elmer E. Vance, manager; W. J. Chappelle, advance agent; W. J. Dixon, stage manager; Charles F. Dittmar, musical director; C. E. Hand, property man. Tour begins Aug. 28 at Columbus, O.

Master Harry Blaney,	Florence Bindley,
W. J. Dixon,	Lillian Alexander,
Alexander Randolph,	Viola Vance,
Cliff I. Venie,	Mary Bryant,
Charles E. Huntington,	C. E. Hand.
Joe Coyne,	Clay T. Vance,
Joe Mulligan,	J. W. Milligan.

THE CHARITY BALL.

Daniel Frohman, proprietor; George A. Bowers, manager; Frank Williams, advance agent. Tour began Aug. 25, at Stamford, Conn.

Boyd Putnam,	Ruth Carpenter,
Henry Herrman.	Frances Gaunt,
Walter Thomas,	Bessie Tyree,
Thos. H. Burns,	Eliza Logan,
A. Oberle,	Ethel Greybrooke,
William Robinson,	A. W. Gregory.

THOMAS W. KEENE.

W. F. Dickson, treasurer: D. F. Hennessey, advance agent; Edmund Laurence, stage manager; Marwood Andrews, master mechanic. Tour began Aug. 20 at Mt. Sterling, Ky.

George Learock.	Henrietta Vaders,
Eugene Moore,	Lavinia Shannon,
Frank Hennig,	Mrs. S. A. Baker,
Jules Scott,	Jennie Ellison,
Carl Ahrendt,	Edmund Laurence,
John Griffith,	Thomas R. Eagleson,
Geoffrey Stein,	Marwood Andrews,
J. J. Cummings.	Master Arthur Boylan,

THE PAYMASTER.

Myers and Wall, managers. Tour began Aug. 25 at New York.

Charles Chappelle,	Mrs. Dan Hart,
Fred. Mainard,	Jennie Curtis,
P. A. Mannary,	Isabelle Preyton,
P. E. McGregor,	Clara Coleman,
Tony Sullivan.	Alma Strong.

THE HUSTLER.

Rosenthal, Davis and Keogh, managers. Tour begins Aug. 31 at Cincinnati, O.

John Kernell,	Flora Moore,
Max Arnold,	Ollie Archmere,
Lee Harrison,	Emily Vivian,
John Marr,	Georgie Lincoln.
Lillian Ramsden.	

THE STILL ALARM.

Joseph manager; W. H. Strickland, advance agent; Arthur Appleton, receiver. Tour began Aug. 23 at Chicago.

Frank Roberts,	Julia Arthur,
L. P. Rand,	Mrs. Sol Smith,
M. J. Gallagher,	Weevie Vivian,
Joseph Wilkes,	J. J. Pallas,
Charles Lothian,	Joseph Woods,
Mr. Maxwell,	Mr. Dougherty,
Mr. Maynard.	Daniel Gorman,
Henry Douse,	William Strickland,
Tommy More.	

THE EDITOR.

Edwin A. Knowles, manager; Horace Wall, business manager; E. G. Haynes, treasurer. Tour begins Sept. 15 at Harlem, N. Y.

Louis Aldrich,	Dora Goldthwaite.
Alexis Markham,	Grace Huntington,
William Lee,	May Haines,
L. R. Willard,	P. J. Reynold,
Edgar Weir.	W. Wimmer.
Frank B. Hatch,	

THE IVY LEAF.

W. H. Power, proprietor and manager; Owen Perree, acting manager; E. E. Schultz, advance agent. Tour began at Rochester, N. Y., Aug. 25.

Smith O'Brien,	Helen Perree,
Ed. Hefferman,	Blanche Boyer,
Eddie Joyce,	Rose Wylie,
W. S. Pollard,	Little Dottie,
Con. Daly,	Scott Peabody.
Robert Howell,	

THE BANKER.

Luke R. Ford, manager; Frank A. Small, advance agent Paul C. Blum, assistant. Tour began Aug. 14 at New York city.

George Edgar,	Emma Vadera,
Henry Eytinge,	Alice Elton,
Alfred Follin,	Lottie Pine,
George Reno,	Sydney Raymond,
J. C. Klein,	Florence Vincent,
J. Grosvenor,	Bertha Granger.
H. R. Brennan.	J. Southern.

THE FLYING SCUD.

Chapman, Sellers and Lehnen, managers; John Lehnen, treasurer; Thomas J. Reynolds, master carpenter; J. F. Brien, stage manager Tour begins Sept. 1, at Boston.

Robert McWade,	Miss A. Arlington,
Horace Vinton,	Miss Collier,
O. H. Barr,	Miss L. Arlington,
W. H. Lytell,	Miss F. Glover.
J. F. Brien,	Miss G. Ogden,
Richard Ferris,	Miss J. Gould,
Charles Hallock,	Miss Curtiss.
L. Sutherland,	Miss Werner,
Walter Colligan,	Miss De Sarge,
Thomas Maguire,	F. J. Reynolds,
W. H. Lewis,	James McCurdy.
Miss C. L. Thompson,	

U. S. MAIL.

A. J. Sheddon, manager. Tour began Aug. 30 at St. Louis.

Frank David.	Georgie Parker.
Sam Reed,	Maggie Fielding,
Ed. J. Connelly.	Belle O'Lynn,
Jack Flanagan.	Marie Bockel,
Master Harry O'Lynn,	Virginia Ross,
Lydia Clarke.	Marie Bockell.

WILLIAM REDMUND.

James Fort, manager. Tour began at People's Theatre, N. Y., Aug. 23.

Wm. Redmund,	Beatrice Lieb,
Louis Brown,	Clare Swarts,
Charles Bunnell,	E. L. Duane,
William Slater,	James Walton,
H. C. Moulton.	

FOREIGN FOOTLIGHT FLASHES.

Mrs. Antonio de Navarro, *née* Anderson, is spending the Summer at St. Malo, France.

† † †

Carmen Up to Date, Sims and Pettitt's long-promised burlesque, will be produced at Liverpool on Sept. 12.

† † †

The death is announced of Edward Von Bauernfeld, the well-known Viennese dramatist, at the advanced age of eighty-nine. Among his successful works are Landfrieden, and Burgerlich und Romantisch. He also acquired considerable popularity by a translation of Shakespeare for the people.

† † †

David Christie Murray, the English novelist, is said to have abandoned literature for the stage and is now traveling through New Zealand with a comedy company. It is not so many years ago that Mr. Murray was a reporter on a Birmingham newspaper and earning thirty shillings a week.

† † †

Another of Antoine's "amateurs" has received a brilliant offer. This time it is Mlle. Henriot, who has signed a splendid contract with the Théâtre Michel, of St. Petersburg.

† † †

Zola's chaste novel "Le Rève" has been set to music and will be seen shortly in the form of a lyrical drama at the old Eden Theatre.

† † †

That erotic novelist, the Countess de la Ramée, otherwise known as "Ouida," is ambitious of acquiring fame in the playwright's field. She is now in Florence, engaged in writing a "romantic drama" for Sarah Bernhardt. The title will be Helen of Toledo. Isn't this suggestive of burlesque?

† † †

Henry Irving is of opinion that the prices now charged for the best seats in the London theatres are altogether too high. He says he would begin the reformation at the Lyceum if the theatre were large enough. Perhaps that is just what the other managers think about it, Henry. None of the theatres would be large enough.

† † †

Weep, gentle reader, weep! Mingle your briny tears with ours! The news is flashed over the cable from Australia that Kyle Bellew has fallen from his trap and sprained his ankle.

† † †

The London Alhambra Company held its annual meeting last week, and the chairman announced that the receipts for the fiscal year had decreased £2,872 below those of last year. The visitors had fallen off to the tune of 22,023. The fire-hose was promptly played on the heated brows of the indignant shareholders, and when the hub-bub had somewhat subsided the chairman remarked that the report was encouraging. Later on he declared a half year's dividend of eight per cent., and the shareholders went home happy.

† † †

Jules Claretie has practically decided to organize extensive tours for the members of the Comédie-Française. These will embrace principally the French provinces, and to some extent foreign countries.

† † †

This decision, although tardy, will be welcomed as much by the outer world as by the French provincials. To these latter the step is only justice. They contribute far more than the arrogant Parisians to the maintenance of the House of Molière, yet they are never able to profit by it without making a costly journey to the Capital. Jules Claretie is a good and wise administrator.

† † †

Apropos of The English Rose, the "new" melodrama by George R. Sims and Robert Buchanan, recently produced at the Adelphi, a controversy has arisen concerning the real authorship which promises to be bitter.

† † †

John Coleman wrote a letter to the *Telegraph* complaining that Sims and Buchanan had put their names to material that they had taken from an old French adaptation of his. The *Telegraph* refused to publish Mr. Coleman's letter, whereupon he had it published elsewhere. Mr. Coleman claims that Mr. Buchanan had his manuscript in his possession and that he could never prevail upon that gentleman to return it. Go on, dear friends, we have several delightful little squabbles like that of our own over here.

† † †

In The Judge, now being played at Terry's Theatre, London, there was up to last week a phonograph brought on the stage, which ground out the screams and yells of a "live" baby. This feature has been removed, and it now transpires that those delightful screams were obtained by teasing a real infant till it cried into the instrument. Truly, they have the realistic instinct in London. We should like to introduce Mr. Gerry to them.

† † †

The *Musical World*, the leading English authority on musical affairs, denies the report that Rubenstein is coming to this country.

Managers having contracts for Miss Margaret Mather, or those holding time for her, are requested to communicate with her business manager, Frank G. Cotter, Victoria Hotel.

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